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First Important Painting Sale Is Announced

*American Art Association to Sell
Collection of English Portraits
and Other Works from Scott
& Fowles*

The first important sale of pictures to be announced for the present season is that of a collection from Scott & Fowles, formerly of 667 Fifth Avenue. The sale is brought about because of their removal to smaller and temporary quarters at 680 Fifth Avenue. The sale which includes 112 paintings will be held at the American Art Association on the evening of November 19.

Scott & Fowles have been established in New York for a quarter of a century and during that time have maintained a high reputation for the quality of the works of art which they handle and the firm has been favorably known for its specialization in the English school of the XVII and XVIIIth centuries. Many fine examples of English portraiture are included in the sale. In addition to these, there are paintings by Daubigny, Degas and Harpignies of the French school, Ziem, van Gogh and van Marcke of the Dutch and Boltraffio of the Italian. There are also several American pictures, among them a fine Sully as well as examples of later men. Of these the first in the catalogue is No. 14, a "River Landscape," by Ernest Lawson.

No. 32, "Street Scene Under Snow, Paris," by Maurice Utrillo is something of a surprise in this collection. Utrillo and Guillaumin are the only two living French artists who are represented. Of the French school by far the most important is No. 41, a splendid pastel "Dancers at the Bar," by Edgar Degas. Six of his characteristic ballerinas are shown before a brilliantly colored background of stage scenery.

An interesting group of English pictures is that of three portraits of horses, two by William Shaw and one Harry Hall's famous portrait of the "Flying Dutchman," formerly in the collection of the Earl of Eglinton.

No. 46 is an interesting triptych of the Bruges school of the late XVth century. The central panel depicts Saint Anne enthroned, reading from a missal. Before her is seated the youthful Virgin holding the Child on her lap. The two Marys, gorgeously habited, sit in the foreground. Beside Saint Anne stands Joseph of Arimathea. The left wing of the triptych shows the donor kneeling before his patron saint, who stands behind him in bishop's robes. On the right wing is seen the donor's wife also kneeling, with the figure of a female saint standing behind her. The exterior of the two wings is painted in grisaille in a representation of the Annunciation. It will be seen from our illustration that both Flemish and French influences are apparent in the painting.

There are many fine portraits of the English school. First in point of time, is the Fleming Sir Peter Lely who although of foreign birth may be classed as British. He is represented by seven portraits, No. 49, a small canvas of Nell Gwynne and 52, "Portrait of the Actor Kynaston as a Youth," a canvas which is apparently of very fine quality. Also by Sir Peter Lely are "Portraits of Sir Richard Newdigate," "Her Majesty Mary of Modena," perhaps his most important portrait in this collection, "Sir Roger and Lady Twisden," and "Louise, Duchess of Portsmouth."

The one Raeburn is No. 105, a "Portrait of the Right Honorable Robert Blair." It is a vigorous three-quarter length portrait and was formerly in the

(Continued on page 2)



"PORTRAIT OF A GIRL"

Courtesy of the Milch Galleries

By ABBOTT H. THAYER, 1897

GRAND CENTRAL'S ATLANTA SHOW

The Grand Central Galleries announces that they are taking to Atlanta, Georgia, their THIRD ANNUAL exhibition of paintings and bronzes. This third Annual Exhibition will be of greater importance than the previous years, because of the fact it will open on the eve of the inauguration of the new High Museum of Art to the city of Atlanta.

An important group of distinguished artists left New York for the inauguration on October 15, in a private car chartered for the purpose. Among them were: Mr. Henry A. Lukeman, artist on Stone Mountain Memorial; Mr. Sidney A. Dickinson; Mr. Albert Sterner; Miss Helen M. Turner; Miss Harriet Frishmuth; Mr. Gardner Symons; Mr. George Wharton Edwards; Mrs. William Sloane of Norfolk; Mr. Karl Anderson; Mr. Oliver Dennett Grover of Chicago; Mr. Walter L. Clark, President Grand Central Galleries; Mr. Erwin S. Barrie, Manager and Director Grand Central Galleries.

The exhibition will open October 17th and continue through to October 31st at the High Museum of Art.

Loan Exhibitor of Persian Art at Penn. Museum

A Loan Exhibition of Persian Art has been opened at the Pennsylvania Museum to remain on view through the month of November. The collection, which was assembled by Arthur Upham Pope, consists of faience, textiles, including carpets and the arts of the book, calligraphy, illuminations, miniatures and bindings. The faience is the most comprehensive and important collection that has ever been brought together. From the Art Institute of Chicago comes a thick walled red terra cotta bowl decorated with black figures which is of undetermined age but has by some authorities been identified as Mycenaean or pre-Mycenaean; one or two Alexandrian pieces from Persia and a large red terra cotta urn, probably Sassanian. An exceedingly important group of Sassanian potteries, most of them with relief decorations but including two tiles with red linear figures on a light blue ground have been lent by Vignier of Paris. A terra cotta cup of early but indetermi-

(Continued on page 2)

KLEYKAMP SHOWS T'ANG POTTERIES

Among the examples of T'ang pottery recently excavated in China and now on exhibition at the Jan Kleykamp Galleries, there are numerous specimens whose amazing individuality sharply distinguishes them from the charming, but rather conventionalized statuettes generally associated with the period. Among these is a statuette of a woman in flowing gown, unusual in its suggestion of arrested movement and the figure of a court lady smiling enigmatically beneath the fan-like curve of a high head-dress. Three figures of seated musicians are similar to a group in the Metropolitan Museum; one of these, a woman playing a guitar-like instrument is a definite portrait. A pair of Wei figures with outward flowing skirts that contrast with the more clinging robes of later date, retain the delicacy of their modeling beneath the blurring of contours produced by time. The robe of one figure still shows traces of a charming floral pattern. Although less sharply realized than many of the other figures, the statuette

An International Conference on Oriental Art

*Foremost European Orientalists
Coming Here for Congress to
Be Held in New York, Wash-
ington and Philadelphia*

An interesting and important International Conference on Oriental Art will be held in New York, Philadelphia and Washington from Friday, October 29th to Wednesday, November 3rd.

The Conference has been summoned and is being held under the auspices of the College Art Association under the direction of Prof. John Shapeley and promises to be the most important Congress of the sort ever held in America.

A number of the outstanding European scholars in Oriental Art will be present for the occasion, including Lawrence Binyon of the British Museum; Gaston Migeon of the Louvre; Dr. Ernest Kuehnelt of the Kaiser Friedrich Museum and Dr. Otto Kummel of the East Asiatic Museum of Berlin; Professor Ernest Dietz of the University of Vienna; and Prof. Gabriel Millet of the Sorbonne.

Mr. Clarence Mackay is entertaining a group of the conference at Roslyn on the afternoon of Friday, October 29th in advance of the formal opening, which will be at a dinner to be held Friday evening, at the Ritz Carlton. In addition to the visiting European scholars, a group of about twenty American museum directors and curators, as well as various collectors and scholars and educationalists, and art patrons will be present.

The first session of the conference will be held at the Morgan Library, Saturday morning, especially for the discussion of the Byzantine manuscripts. Saturday afternoon the conference will meet at the Metropolitan Museum. On Sunday the conference adjourns to Philadelphia in a special car for a lunch to be given by Mr. Horace Jayne at Wallingford. Sunday evening Mr. Joseph Widener is entertaining the congress. Monday morning will be spent inspecting the Persian art at the Sesquicentennial and in the afternoon an extremely important loan collection now assembled at the Pennsylvania Museum. In the evening the Pennsylvania Museum is giving a reception. Tuesday will be spent in inspecting private collections in Philadelphia, and Tuesday afternoon at the University of Pennsylvania. Wednesday the conference will meet in Washington for the inspection of the Freer Museum and the new Washington Textile Museum, established by Mr. George Hewitt Meyers.

The occasion for holding the conference in America was the assemblage, at the Pennsylvania Museum and in the Persian section of the Fine Arts Department of the Sesquicentennial, of an important collection of Persian fine arts.

of a farmer of the T'ang period has the interest of a genre subject.

Among the animal subjects, the head of a horse from the Wei period placed close to a similar T'ang specimen, reveals the bolder and broader treatment of the earlier era. The increased skill and sophistication of the T'ang is well illustrated in a spirited horse with Mongolian rider, having traces of coral and gold polychromy on saddle and trappings. A set of eight figures of the zodiac, the heads modeled in the form of monkey, horse, hen, pig, etc., form an unusual series.

Although the exhibition is largely confined to figure pieces there is an important T'ang vase with three color decoration of warriors in relief that deserves especial mention. There are also an interesting pair of Han circular bowls on tripod feet with scroll decoration in red and green.

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CENTURY, FROM NORTHWEST PERSIA, IN THE LOAN
EXHIBITION, PENNSYLVANIA
Courtesy of Parish-Watson & Co.

LOAN EXHIBITION OF PERSIAN ART

(Continued from page 1)

nate date lent by Arthur U. Pope has applied relief figures of domestic animals. Six plates from Upper Mesopotamia of the IXth and Xth centuries from the Havemeyer and Parish-Watson collections have simple animals in thick blue and green enamels on a cream glaze.

One vitrine is devoted to a group of bowls of hitherto unknown types found principally at Amol and Kermanshah dating from the ninth to the eleventh centuries. One large vitrine is given to the so-called Guebre wares with five different types all represented by examples of superlative quality including a small ivory and honey-colored bowl with an extraordinary rendition of a griffin, lent by the Cleveland Art Museum and a large emerald green bowl from the collection of V. Everitt Macy. There are several cases of Rakka and Resafa wares of all types from the Havemeyer, Kouchakji, Parish-Watson and Martin Schwab collections. A blue and black Rakka jar from the Havemeyer collection is of unequalled intensity of color and is intact. There is an unusually large group of Resafa plates with animal figures, one from the Parish-Watson collection showing a grotesque dog of almost hysterical intensity.

All of the different styles of Rhages are represented. There is, for example, an early, IXth, or Xth century Rhages bowl in brown lustre from Parish-Watson; a great lustre plate from the collection of V. Everitt Macy, a large lustre bowl from the collection of Horace Havemeyer, both imposing in size and quality; a rare pitcher from the Macy collection with reticulated walls in blue and green glaze and a superb group of bowls from Parish-Watson showing all styles of polychromy. Among the XVIth century wares is a group of Kubachi plates from the Horace Havemeyer collection, a so-called Rhodian, that is Isnik or Nicea, jug lent by Mr. Macy of remarkable quality and condition and some superb specimens of Damascus ware.

Among the important carpets are Mrs. Rockefeller McCormick's vase carpet, the finest of that rare type that is known; a XVIth century animal carpet from the collection of George Hewitt Myers; a blue ground Herat of the second half of the XVIth century with the so-called Isfahan design, from Kelekian; a very early crimson, gold and green carpet from Northwest Persia loaned by Parish-Watson; three extraordinary tapestry Polonoise, one heavy with gold, from Stora of Paris and two very delicate specimens, one from P. W. French and Company, the other from the Myers collection. A large and imposing Oushak of the best period and a floral carpet

on Persian models made on the Turkish court looms, the so-called Damascus type, are from Kent Costikyan.

The textiles include some important fragments and an exceptional group of the mysterious Kuba embroideries from the Myers collection; a unique gold and violet brocade from the collection of Professor Friederich Sarre and a unique gold and blue piece of related design from the Havemeyer collection. A cope with repeating personages on a pale gold ground, probably of Kashan weave of the second half of the sixteenth century, loaned by Parish-Watson is unusually large and perfect. There is also a group of red and gold Turkish brocaded prayer panels and a large velvet and gold carpet all from the King of Saxony's collection and originally captured at the siege of Vienna in 1672, the one lent by Glück Selig of Vienna and the other by Margraf and Company of Berlin.

The arts of the book, calligraphy, miniatures, illuminations and bindings are exhibited in two adjacent galleries. One is given over entirely to the famous Claude Anet collection lent by Seligmann, Rey and Company. In the other one of the most important pieces is the Armenian manuscript of the tenth century, never before exhibited, from the collection of Mrs. John D. Rockefeller. This is exceptionally important in showing the relation of Armenian and Persian ornament. Among the important XIIIth and XIVth century miniatures are a group lent by Mrs. Rockefeller and another from the Demotte collection. Later miniatures of importance come from the collection of Demotte, Monif, Indjoudjian, and Parish-Watson. There are some pages of the famous Jehangir album lent by Parish-Watson and an additional group of Mogul paintings to show the influence of the Persian artists in India.

A small but extremely important collection of metal includes a silver Sassanian plate just sent from Persia, a Sassanian bronze jug lent by Demotte, two Xth and XIth century bronzes recently given to the Chicago Institute of Arts by Mrs. Noble Judah, a uniquely interesting bronze parakeet of the tenth century from Indjoudjian, a great candelabra from Indjoudjian and a fine XIVth century helmet from Demotte.

For each piece cited there are a number of equal importance that cannot be specifically mentioned. Indeed, every one of the five hundred items is worthy of examination and description. Such an assemblage of examples of first quality creates a new and more vivid impression of the power and decorative resource of the Persian arts and constitutes one of the most important art exhibitions ever held in America. The exhibition will be open until December 1st, and will be later summarized in an elaborate survey of Persian art, which is being prepared by twenty of the outstanding specialists in Persian art in the world.

OLD ENGRAVINGS SHOWN AT BRUGES

LONDON.—Visitors to Bruges will now have an opportunity to see in more convenient arrangement the famous collection of engravings known as the Steinmetz Collection.

Representing the art of engraving in all its branches as practised by the different schools of Europe from the XVth to the early XIXth centuries, the collection was formed by John Steinmetz, who made Bruges the city of his adoption, and was acquired by purchase in 1864. Until recently the collection was housed in the Bibliothèque Publique, a selection of the prints being placed on desks and in frames to give a summary of the schools and periods represented; but a considerable portion is now exhibited in a building adjoining the Gruuthuus, which contains the Musée Archéologique, formerly lodged in a wing of the Halles.

The collection has not been catalogued, but a report or guide, of which the British Museum possesses a copy, compiled for the burgomaster and aldermen of Bruges in 1867 and published with their permission, gives the classification of the collection and chronological lists of the engravers represented according to school—German, Italian, Flemish and Dutch, French and English. There are only occasional examples of XVth century work, but the Dutch and Flemish engravers and etchers of the XVIth and XVIIth centuries are well represented, and there are good Italian and German prints of the XVIth century. Among the Rembrandts there are two states of the "Three Trees," and the English mezzotint—McArdell, Valentine Green, and J. R. Smith—are represented by fine impressions. There is also a series of caricatures by Rowlandson, and the collection includes some drawings and a set of engraving sale catalogues from the mid-XVIIIth to the mid-XIXth century. Altogether the collection gives a good general survey of engraving from its beginnings to its free development by the painter-etchers and special applications in France and England.

FIRST PAINTING SALE ANNOUNCED

(Continued from page 1)

collection of J. A. Maconochie Welwood. It was engraved in mezzotint by James Heath.

Five portraits by Sir Godfrey Kneller are included and of these, No. 55 a "Portrait of a Youth in Blue Coat" seems especially interesting. Two portraits by Romney and three by Reynolds are also to be sold. Of the Reynolds, No. 70 a "Portrait of the Artist in Spectacles" is the most unusual and, from the illustration in the catalogue, apparently is the best example.

No. 87, a picture of the Dutch school of the XVIIth century is a delightful portrait of the young daughter of Peter Paul Rubens. It is dated 1631.

DUKE'S GOBELINS OFFERED FOR SALE

LONDON.—Announcement was made on Oct. 14 that the Duke of Rutland, brother of Lady Diana Cooper, is trying to sell the famous Gobelin tapestries of his historic country place, Belvoir Castle. It is expected they will be taken by American collectors, but so far no definite offer has been made.

The Dowager Duchess of Rutland, also, is trying to dispose of her town house in Arlington Street, containing paintings by Reynolds and Romney.

The Rutland tapestries were made in 1770 by order of Louis IV. of France as a gift to the Duc de la Valliere. After the French Revolution they were bought by the fiftieth Duke of Rutland while on his honeymoon in France. There are eight in the set, portraying the adventures of Don Quixote. Letters and other documents referring to the tapestries will be photographed and the Duke will retain originals.

The Duke, a young man, has taken the responsibilities of his title with great seriousness and devoted his slender income to restoring Belvoir Castle, even demanding sacrifices from his mother and sister. The castle is now almost entirely repaired and the Duke proposes to admit the public for a fee.

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**BOERNER SALE
OF ENGRAVINGS**

The receipt of the catalogue of fine engravings to be held on November 10-12, by the firm of C. G. Boerner in Leipzig, confirms the impression of remarkable quality promised by the advance notice of the sale printed in THE ART NEWS of October 9th. There are illustrations of four of the very rare engravings by the Master E. S. The reproductions of the Dürer engravings from the Hans Grisebach collection, especially the famous "Melancholy" in a brilliant impression and the rare "Knight, Death and the Devil" likewise reveal the unusual importance of the collection. Five beautiful prints of Lucas van Leyden are reproduced, as well as works of the early monogrammists in numerous examples. Full page illustrations of several of the items from the Rembrandt collection, give further evidence of the unusual nature of the sale.

**ROMNEY'S "DEATH
OF WOLFE" SOUGHT**

LONDON.—Search is being made for an early picture by Romney, "The Death of General Wolfe," which was painted in 1763 and for which the Society of Arts awarded him a prize of 25 guineas. Lieut. Colonel J. H. Leslie, editor of the *Journal of the Society of Army Historical Research*, is trying to trace the picture. According to a paper by Dr. J. Clarence Webster, read to the Royal Society of Canada in May 1925, "the picture was bought for 25 guineas by Mr. Rowland Stephenson, a banker, and presented by him to his friend Harry Verelst, in the Government service in India, who became Governor of Bengal in 1767. He placed it in the Council Chamber at Calcutta. Verelst returned to England in 1770 and presumably brought the picture with him." Since then nothing has been seen of it. Present representatives of the family know nothing about it. An unsuccessful search has been made in official buildings in India.

**"BLACKBIRDS" FOR
BRANGWYN MODELS**

LONDON.—Several members of Florence Mills's American company of "Blackbirds" will be models for panels which are to form part of the House of Lords war memorial.

Frank Brangwyn, royal academician, who is executing the panels, has chosen a pageant of empire as the central idea and needed negro models for some of the racial types to be depicted. The "Blackbirds," who are acting at the Pavillion Theatre, volunteered for the purpose.



"MADONNA, CHILD AND SAINTS." TRIPTYCH, BRUGES SCHOOL, XVth CENTURY. IN THE SCOTT AND FOWLES SALE, AMERICAN ART ASSOCIATION, NOVEMBER 19th.

**ROERICH MUSEUM
TO SHOW IKONS**

It has been announced that the Roerich Museum will have an additional visitors' day on Wednesday from 10:30 to 5:30, besides being open on Saturdays and holidays.

A collection of Russian ikons has just been received from Russia by Corona Mundi. The ikons date from the XVIth century to the XIXth, covering the varying schools of ikon-makers, whose art is an eastern counterpart of the early Italian primitives. Among the rarest of these ikons is the figure of Saint Nicholas dating from the XVth century, in a silver setting characteristic of the time. There is also an "Ascension" of the same period, and several examples of the "folding pocket ikons." These ikons were used as a means of proselytizing the masses who could not read. One of the most valuable of these is one in four parts representing the images of the Holy Mother, John the Divine, the Resurrection and the Saturday of all Saints, coming from the Stroganoff school. This exhibition is to be opened on October 25 continuing for a month and will be one of the finest exhibitions of ikons ever presented in this country.

According to news recently received many imitations have appeared of the works of Nicholas Roerich which are being sold as genuine. Most of these imitations are of his earlier period. Several of his large works, as the "Three Joys," "Borders of the Kingdom" and "Sword of Valor," have disappeared without leaving any trace and have not as yet been found. The rumors that the Roerich frescoes in the Trinity Church, Talahakino, have been destroyed is false and they are at present carefully guarded.

**"CAESAR'S STAIRS" TO
BE OPENED AT CAPRI**

ROME.—It is known that in the time of the Romans there was an entrance by land to the Blue Grotto at Capri, so that it was possible to go into it by an underground passage from a part of the island near Anacapri, a distance of about 80 meters. It is hoped to uncover this celebrated "stairs of the Caesars," a work which would be archeologically of the greatest importance, and of special advantage to the commerce of Anacapri.

As every one knows it is possible now to enter the Blue Grotto only from the sea through a very narrow opening. Another entrance from the land would be most advantageous to the people of the island as well as to visitors, for often during the winter, when the sea is rough and the wind high, many strangers who come to Capri are obliged to go away without seeing the principal attraction of the island, and one which they have often come a long way to visit.

It is expected to find many traces of Roman remains and vestiges of the life there, when it is remembered that Capri was a favorite resort and that at the time of the Emperor Tiberius, particularly, it must have been a flourishing Roman colony. The excavations will naturally include the palace of the famous Emperor, and may reveal much that is as yet unknown.—K. R. S.

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**MEMORIAL TO
CITY EMPLOYEES**

A monumental flagpole in honor of the city employees who gave their lives in the various wars of this country has been accepted by the City Fine Arts Commission and will be unveiled in Central Park, November 11. The memorial, which was executed by Georg Lober, New York sculptor and instructor at the Grand Central School of Art, is the gift to the city of Mrs. Charles Augustin Robinson, the only woman member of the Veterans of Foreign Wars and known as National Flag Lady.

The monument will be unveiled by Major General Summerall and received for the city by Mayor Walker. The ceremonies will be in charge of the Veterans of Foreign Wars. This is only the second piece of work to be erected in Central Park in the last seven years, since particularly strict supervision has guarded acceptance of gifts to be placed there. It will be the only tall flag pole in the park, and will stand on the knoll west of the band stand, known as "Music Hill." In order that its erection shall not interfere with the seating capacity for concert audiences, Mr. Lober has included in the design a seat encircling the pedestal.

The pole will stand 90 feet high, of steel, with the lower part of bronze and the pedestal of Maine granite. The sculpturing of the pedestal is wholly decorative, with no attempt at portraying realistic or symbolical figures, the sculptor expressing the belief that a flag pole pedestal must be kept subordinate to the purpose of the pole and the flag flying from it. The only figures in the carving will be those in the national, state and city seals.

Mr. Lober, who was the sculptor of the memorial at the Battery to the sailors who went down on the U. S. S. Lincoln, is represented in the Metropolitan Museum and the Brooklyn Museum of Art. His "Eve" in the Metropolitan was exhibited at this year's salon in Paris.

**BURROUGHS RESIGNS
MINNEAPOLIS POST**

Alan Burroughs, who has been Curator of Paintings of the Minneapolis Institute of Art for the past two years, tendered his resignation recently in order to continue the special work of X-raying paintings in which he has been interested for some time. He is at present in Europe making, for the Fogg Art Museum, X-ray photographs of paintings in the museums of Paris and Berlin.

Pictures and Drawings

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AMSTERDAM

This winter there will be an exhibition of Belgian art in London. The Belgian government and the trustees of the Ghent Cathedral have consented to loan the famous polyptych "The Adoration of the Lamb" for that purpose. That government has entered also into an agreement with Hungary, to exhibit Belgian art in Budapest in 1927.

The plan is to have a similar display in the Amsterdam Ryksmuseum. There is some hope to obtain the Van Eyck alter-piece for that occasion also.

The important "Portrait of a Man with a Book in his Hand," by Frans Hals, one of the main attractions of the exhibition of Dutch art at the Kleykamp-Galleries, The Hague, has been sold to a collector in Holland. The work, formerly in the collections of James Simon, Berlin, and A. Preyer, The Hague, was shown with other Dutch paintings at Knoedler's New York, last autumn. It must have been painted around 1645.

After long negotiations, the Municipal Museum of Modern Art in the Hague has come into possession of one of Josef Israels' best works, "Old Age," which already was a loan to it and which prior to this, was on display for many years at the Ryksmuseum. It represents an old woman sitting before a small woodfire, warming her hands. It is nearly a backview, but the stooping figure is so convincing in expressing desolate old age, that the facial expression is almost superfluous. A small replica was sold in New York at the Anderson Art Galleries, with the Albright collection in April last.

This museum has also acquired a choice collection of Modern French ceramics from the Exposition des Arts Décoratifs in Paris, 1925. Like the Metropolitan Museum of New York, this museum endeavors to form a representative collection of modern decorative art. Chaplet, Delaherche, Carries, Lenoble, Decoeur, Buthaud, Simmen, Mayodon are represented. Some Danish ceramics were added to these and also some copper vases by Dunand and Linossier.

The Historical Museum of the same city was very fortunate in buying a fine little portrait of Christian Huyghens, the famous Dutch mathematician, painted by Gaspar Netcher, Terborch's best-known pupil. As there was no portrait of Huyghens at all in any museum in Holland, this acquisition is very welcome and besides, the picture is a good work of art.

Jan Steen did not often paint views of towns, which can be located topographically; this makes another acquisition of the Museum, representing a view of the Fish-Market in the Hague doubly interesting. It is an early work of the great Dutch Master, because it must have been painted between 1649 and 54, when Steen lived in the Hague. The work wittily portrays a great number of small figures, against a background of high church walls. The painting came to light only recently.

Every art-loving visitor of the Hague knows the Museum Mesdag, so very rich in works of the schools of Barbizon and of the Hague. This museum, donated in 1903 to the State, does not however, possess funds for expansion and had to be kept as much as possible in its original condition, in accordance with the wishes of the founder. But this building, with its rather small, narrow rooms is hardly suitable for a public museum and the new ideas about museum arrangement had urgently made reorganization necessary. Its new director, Mr. Stenhoff, had done excellent work of late, shifting the collection, changing the frames and improving the groups on the walls. At the same time he had brought new life into the muse-



ONE OF FOUR FLEMISH TAPESTRIES RECENTLY PRESENTED TO THE FINE ARTS GALLERY, SAN DIEGO, BY MR. AND MRS. A. H. BRIDGES. See page 13.

A RAPHAEL IN A CALCUTTA BAZAR

ROME.—Several months ago a rich Bengalee was attracted by a picture which he saw in the Calcutta bazar. He bought it for a small price, thinking it an interesting looking antique. The canvas was covered with a thick coat of dust and varnish and the figures in the painting were barely discernible.

A friend of his, however, who knew something about art, advised that the painting should be sent to Italy and put into the hands of an expert for cleaning and restoring, with the idea that it might possibly be of some value.

The Bengalee has now received word that his picture, having been carefully cleaned, reveals the figures of the Virgin with the Holy Child, and that it is a genuine work of Raphael.—K. R. S.

um by arranging in one room a temporary exhibition of modern art, loans from various sources. So one could enjoy good French art of masters like Gauguin, Toulouse-Lautrec, Redon, Pissarro, Van Gogh, etc.

But now the heirs of Mesdag, referring to the curtailing clauses of the donation, have protested against this. They want everything restored to its former condition, and all modernism banned.

A good chance to have Mesdag's name live on gloriously through his Museum has so been lost. A warning to those who would lay down the policies of a museum for a long future through binding regulations!

This month a simple monument will be dedicated to the memory of the great XVIth century master Pieter Brueghel. It will be erected in the small village of Breughel, in the province of North Brabant, where to all probability the painter was born, now about 400 years ago.

The Jan Steen exhibition at Leyden, recently closed, has been a very great success. There were not less than 43,000 visitors, nearly as many as the entire population of that old university town. Most of the works exhibited have been very seldom, or never, seen in public. Quality and number—not less than seventy-nine paintings were assembled—made this exhibition one of the outstanding art events of this summer. L. J. R.

BUDDHIST FIGURES
HIDE TREASURE

The Director of the Oriental Museum at Budapest, Professor Takats, engaged in setting the collection in order, discovered that a statuette of the goddess Lakmi had a secret receptacle. For curiosity the Professor examined all the other statuettes of the collection which were given by the Orientalist Doctor Hopp, and in nine of them, which represented the various poses of Buddha, he found well disguised hollow spaces that were full of precious objects.

Among these were valuable diamonds and precious stones, coins and tablets in gold and silver, with inscriptions in Sanskrit or ancient Tibetan, and Chinese papyri whose importance has not yet been accurately ascertained. All these are evidently gifts or votive offerings, made by the faithful, which the priests had secreted in the small idols representing Buddha.—K. R. S.

DORCHESTER HOUSE
TO BE SOLD

LONDON.—Negotiations have been made for the sale of Dorchester House, Park Lane, one of the finest private residences in London. It was built in the style of an Italian palazzo to the plans of the architect, Vulliamy. The distinctive feature of the interior is the great staircase of white marble. The house contains many old masters, rare books, and manuscripts. There are several pictures of great value, including at least two Rembrandts, one of them being the "Portrait of a Young Man." There is also a Titian's "Holy Family." The manuscripts are particularly interesting to collectors and have been catalogued by the Medici Society. Among them is the XIVth century *Bible Historiée et Vies des Saints*.

The artistic contents of the house are not known exactly. They have never been catalogued. An indication of their possible value, however, is the fact that several pictures of first importance, at least one of which came to America, have been sold at various times.

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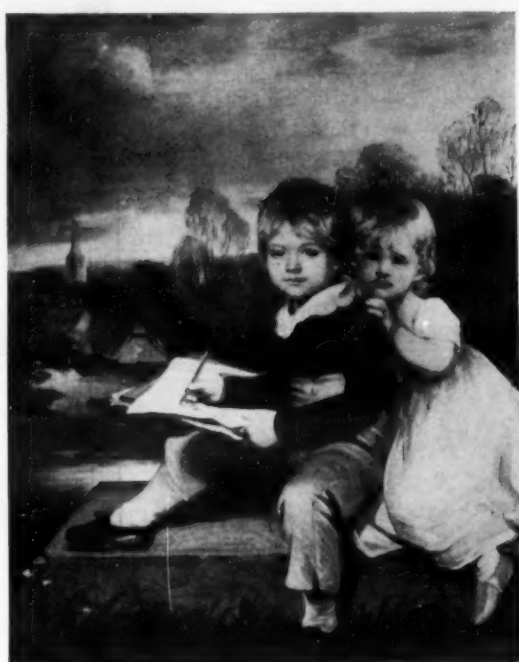
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ART AND THE "SAVE THE FRANC" FUND

PARIS.—Marshal Joffre's "save the franc fund" campaign will turn to art during the latter part of the present month in an effort to raise money. The works of celebrated artists of forty nations are to be put up for sale and the proceeds turned over to the amortization fund.

The idea of the art sale originated with Latin-American painters and sculptors, trained in Paris, who expressed the desire to recognize their intellectual debt to France. Artists from the United States, England and all the countries in Europe immediately joined the movement.

PARIS

Painting occupies a more and more important place in modern life. So very important, even, that some people find it excessive. But, excessive or not, it is a fact which must be recognized. And everything combines to make us believe that it is a flourishing trade, for just as soon as there is a shop for rent, or even a cellar, for the light of day is not indispensable for modern art, a picture dealer is installed in it. Any place, or any combination of circumstances, are favorable for putting paintings before the eyes of the public; they follow and reach them everywhere, in the department stores, cafés, hotels and theaters, and not only on land but on the sea, for the latest innovation has been to transform an ocean liner into a floating gallery. The Transatlantic Company which desires to offer to travelers not only every material comfort, but also the satisfactions of the spirit, has in fact had this amusing initiative, which seems so natural that the wonder is that it was not done sooner. No setting could be more suitable for an exhibition of pictures than the salons of the sumptuous "Paris" on

which the first of these expositions has been given. Organized under the supervision of M. Jean Charpentier, the very well known and agreeable dealer of the Faubourg St. Honoré, it is devoted to the French landscape painters and includes about fifty works chosen with care from among the best ancient and modern. Besnard, Monet, Guillaumin, Renoir, Sisley, Marquet, Mauffra, André, Lebasque, Charlot, Denis, Flandrin, Daubigny, and several others are seen side by side with Fragonard, Hubert Robert, Vernet, Gaspard Dughet, Pillement, Oudry, Corot, Courbet and Daubigny. Art critics, as was fitting, were invited to Havre to the inauguration of this novel and interesting display, and admired the taste with which it was presented.

Another event to be noted was the Salon de l'Escalier, which Mlle. Granoff, manager of the Galerie Granoff, Boulevard Hausmann, has just organized in the Champs Elysées theater. A fine ensemble of portraits, nudes, landscapes and still-lives by young and talented artists has been hung on the stair and along the landings, from the ground floor up to the fifth story. Among the artists invited to take part in this amusing exhibition, we note Manguin, Marval, Othon Friesz, Asselin, Girieud, Ceria, Foujita, Pierre Dubreuil, Detthow, Osterlind, including some young painters full of promise, bringing the collection well above the ordinary.

Notwithstanding the always increased rents, and also the "pas-de-porte," an enormous tax which each new tenant must pay over to the preceding one under the pretext of buying his clientèle, even if his trade happens to be an entirely different one, the rue de la Boétie is becoming from one end to the other an uninterrupted picture gallery, of modern paintings for the greater part. Thus by force of circumstances we are coming back to a very old conception of urbanism, very useful and perfectly logical, that of the middle ages, where the representatives of each profession were grouped in the same street or the same quarter, as they have never ceased to be in the East, where the

Souk or the Bazaar brings together in distinct departments the carpet merchants, the goldsmiths, etc. I believe that if this custom were to spread, the public would not object—nor would the art critics.

A shop in the rue de la Boétie which has been for some years occupied by the Editions de la Sirène, now gives shelter to the gallery of Billiet and Company. This change of address will be welcomed by the friends of this interesting gallery, as it is much more accessible than rue de la Ville-l'Evêque where it was formerly situated; it will also be well received by lovers of art who will find in the rue de la Boétie a certain number of painters whom they have not yet seen and who are well worth while. Its young and active director, M. Joseph Billiet, himself a writer and art critic of talent, has been successful these last few years in forming a team of artists who, though with different tendencies, are none the less united in the seriousness of their research and the soundness of their technique. Among the best known must be mentioned Le Fauconnier, Boquet, Charlemagne, Parayre and Franz Mazareel.

Without leaving the rue de la Boétie we may see the scaffolding hiding the shop of M. Paul Rosenberg which is undergoing some changes, and note that M. Paul Guillaume is showing two canvases by Matisse, "La Leçon de Musique" and "Les Femmes d'Alger." These two works of before the war are of an inspiration which already belongs to the past, taking us back to the heroic times when every canvas by Matisse stated a problem which was not always solved. These in particular show more research than realization. He believed then that he had the gifts of a mural painter, while he is exclusively a painter of easel pictures. He has realized this since and to that we owe so many charming canvases. The exhibition of these two paintings, on which he worked for a long time and which he never wished to show, is without doubt due to the fact that they no longer belong to him. They will serve as an example to painters who have, as we say, "les yeux plus grands que le ventre," and those who are tempted to force their talents to

produce that which they have not to give. They are valuable documents on the researches and the restlessness of one of the most gifted painters of our day.

Several significant works by contemporary masters are shown at the gallery of Bing and Company, which has just been reopened. One is always sure of finding there a collection of representative works of Modigliani, Utrillo, and Rouault. I also noticed a magnificent Lautrec, as well as several interesting works by Pascin, Vlaminck, and Per Krogh.

"Retour de Vacances," is the promising title of the exposition with which the Mantelet-Colette Weill gallery will inaugurate the season. Every one of the painters who always show at that gallery will contribute several works. We will see luscious Favorys, substantial Kvapils, opulent Osterlinds, sober Dureys, delicate Savreuxs, subtle Hermine Davids, Lhotes and Foujitas.

A delightful portrait of a young girl painted in pastel by Renoir, and a fine Monet of the first period, a Holland landscape done in 1870, are shown in the window of M. Etienne Bignou. But these are only small things for this active and determined merchant who only hunts big game and often finds it. It is he, it seems, who discovered in England last summer the famous "Poseuses" of Seurat, which he brought back to France, where they made but a brief stay before leaving for America.

But the great event of the season, that which causes a commotion in the rue de la Boétie, is the sale of the pictures of the collection of John Quinn which are to be dispersed at the end of the month at the Hotel Drouot, by M. Alph. Bellier and Jos. Hessel. A luxurious catalog enriched by a bright foreword by M. Jean Cocteau gives the reproduction of all the works in the collection which contains beside a series of water colors by Rouault, works by Cézanne, Derain, Sagonzac, Picasso, Odilon Redon, Juan Gris, Dufy, Laurencin, etc. The chief piece in the collection is the famous "Bohémienne Endormie" by Henri Rousseau which without doubt

will bring the price of a Manet or a Rembrandt. Beside its value as a painting properly speaking, which it is permitted to question without being a philistine, one must recognize it as a work eminently representative of an artist who had upon modern painting an influence as great at least as that of Cézanne. John Quinn rated it so high that he gave a dinner in its honor the day that it went into his collection. The fact that he asked, as I am told, to have it before his eyes in his last moments, throws a magnificent light on the thought of this great connoisseur who valued art in proportion as it was sincere and ingenuous.

If the dealers of the rue de la Boétie had the least sense of gratitude they would erect a statue to John Quinn, who alone did more to propagate modern ideas of art in America than all of the dealers put together. But the fact that they have not yet raised one to Cézanne permits one to suppose that their preoccupations are not orientated in that direction.

Yet the trade prospers, and paintings must sell well, since a proprietor in the Raspail quarter is offering studios for rent for the bagatelle of 120 francs a day.—H. S. C.

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LONDON

The recent despatch to New York of the portrait of Mrs. Davenport, which was purchased at Christie's last July by Sir Joseph Duveen, for the record sum of £60,000, was attended by the greatest possible precautions for its safety. It was given a special escort and kept under the most careful supervision throughout its journey. It certainly is not likely to meet with the fate which has overtaken another work by the same master, namely, the "Death of General Wolfe," which was accorded the prize of 25 guineas by the Society Arts in 1763 and which was subsequently sent out to Calcutta for the adornment of the Council Chamber, where it remained until 1770. After that year, when it was presumably brought back to England by its owner, Henry Verelst, former Governor of Bengal, nothing was heard of it and its present whereabouts are unknown. Search has been made for it in Indian official buildings but still it cannot be traced. Can it have made its way to America by this time? The search for it is being organized by the Editor of the *Journal for the Society of Army Historical Research*.

We have from time to time exhibitions of the art work of stockbrokers and postmen and other unlikely bodies of individuals and now the Spring Gardens Galleries announce a show by Army Officers. One does not expect the sword and the palette to make a sympathetic combination, but apparently there is quite a feeling for paint and canvas in the ranks of the army. A picture of war by one who has known it intimately and from the inside, should have peculiar interest. Besides, in my opinion, any movement which helps to dispose of the point of view that art is a sort of preserve which must be left implicitly to the professional, is a healthy one.

The annual Church Congress (held this autumn at Southport) always affords a valuable opportunity for the study of ecclesiastical plate, and this year the collection of Church silver is particularly interesting. A special feature has been made of silver flagons, dating from the early part of the XVIIIth century, and it is encouraging to find that the gulf which until recently existed between the silversmith's work of this period and that of the XXth century is now being bridged by certain craftsmen whose output, when seen in conjunction with that of a couple of centuries

ago, stands comparison well. Early illuminated manuscripts and first editions of Thomas à Kempis, which Dr. Rosenbach can never hope to secure, since they are in the keeping of public museums or else of ecclesiastical bodies, also figure among the exhibits, and a section is devoted to that popular Saint, Francis of Assisi, whose seventh centenary has occurred this year.

Undeterred by his unfortunate experience in connection with his poster designs for the Wembley Exhibition (it will be remembered that after carrying out a commission for a large number of posters, the Board disqualified them on account of the preponderance of nudes), Spencer Pryse has undertaken to execute poster compositions for the campaign to be set afoot by the Empire Marketing Board. George Sheringham and McKnight Kauffer are to be likewise associated with the work, so we may expect a distinct advance in the art of the hoardings in the near future. Since the days of the Bickerstaffe Brothers, when it really seemed as if the poster were to be raised to a different level, the movement suffered a distinct relapse and we are greatly in need of an organized effort to bring greater beauty to bear on the art of publicity.

The aeroplane seems to have solved to some extent the difficulties attendant upon the transport from a distance of valuable works of art, for of late several large pictures have come over by air from Holland in perfect condition, yet with no more elaborate precautions having been taken than the mere wrapping of the corners of their frames. By leaving the canvas uncovered, the expense of expert packing is, of course, reduced to a minimum, and the attention given to airborne goods at the same time enables a lower insurance fee to suffice. Hence there is every prospect that as time goes on, we shall see more and more works of art conveyed in this fashion. Will this method of transport, I wonder, induce the authorities in Belgium to lend us after all their Van Eyck triptych for our Flemish Exhibition in a few months' time? The question is still (or rather its answer) wrapped in mystery.

Americans who are familiar with the furniture section at the Victoria and Albert Museum, will also be familiar with the name of Colonel Croft Lyons, whose name figures against many a group of fine pieces. All the collections both in this section and in others, formerly loaned by him, have now at his death, passed permanently into the keeping of the Museum together with ten further articles to be

selected from the contents of his house in Kensington. Colonel Lyons was a man who made use of his foreign travels to pick up curios of various kinds.

The autumn season is getting into its full stride, and here are some of the current exhibitions:

The Leicester Galleries.

The Memorial Exhibition of Landscapes by the late A. D. Peppercorn, covers about forty years of work, and serves to confirm the title so often conferred upon him, of the "English Corot." Occasionally he inclines to an excess of sentiment, but when concentrating upon the dreamy poetry of a mist-enveloped scene, or the suggestive outlines of trees or downs, his work has great charm and imaginativeness. Neither of these qualities diminished with age, and both are perhaps seen to the best advantage in work done when the artist was over seventy years of age. It was then that a studio fire destroyed some hundred pictures by his brush, and he set to work to replace them with others.

Colnaghi Galleries, 144 Old Bond Street, W.

A particularly interesting collection of Portrait Engravings of the XVIth, XVIIth and XVIIIth centuries is being shown here. Historically, the portraits of Henry VIII's two wives, Catherine of Arragon and Anne of Cleves, both engraved by Houbraken are of great value, for they help to throw light on his marital capriciousness, neither of them being of features that allure, while the Portrait of Queen Elizabeth is chiefly attractive by reason of the great and elaborate decorativeness of her garments and setting. The art of Albert Dürer and his influence can be traced in a great deal of the work, and it is illuminating to compare the work of Dürer himself with that of men who followed after him. The exhibition includes a number of "first states" and "only states."

The St. George's Gallery.

I do not remember to have seen Mr. Roger Fry exhibit before among the water-colorists who have made this gallery their centre, but his work is worth a hearty welcome, for it stands out with distinction among much that is also of good calibre. His fluid washes are in curious contrast to the somewhat "tight" style that is being affected by some of the younger men, whose passion for patient detail seems to grow steadily.

—L. G-S.

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Sale, October 27, 28

The Ly Hoi Sang Collection of antique and modern Chinese textiles and objects of art from the private collection of Mr. Sang, will be sold on the afternoons of October 27th and 28th at the American Art Association, Inc., and will be on exhibition in the Association's Galleries from October 23rd to the time of sale.

There are many potteries of the Han, T'ang, Sung, Ta-ming and Manchu dynasties, unusually beautiful in color and contour, exquisite embroideries and hangings of the XVIIIth century, including mandarin coats, table covers and panels; carved ivories, many of the Chien-Lung period and lovely jades, crystals, lapis lazuli and malachites carved in figures, groups and ornaments that adorned the temples of the East in ancient times.

JOSEPH DABISSI COLLECTION

Exhibition, October 23
Sale, October 29, 30

Mr. Joseph Dabissi, antiquarian of New York and Florence, has assembled for public sale at the American Art Association a varied and charming collection of Spanish and Italian furniture and objects of art which should have considerable appeal for those desirous of furnishing the country house or the city dwelling in Renaissance taste. Italian and Spanish carved walnut cabinets, credenze, centre and refectory tables, together with a number of side, state and arm chairs, covered in velvets, embroideries and needlepoint form the nucleus of the collection. Much finely forged iron serves as a decorative adjunct to the furniture and as a medium for torches, lanterns, grilles, balustrades and gates. The plastic arts are well represented by sculptured marble and wood figures, terra-cotta statues, Fiesole stone mantelpieces and large oil jars molded in terra cotta, some of them glazed. In addition, there are decorative oil paintings, textiles, Venetian glass and an interesting collection of Palio banners of the XVIth and XVIIth centuries which echo the pageantry of mediaeval Siena.

ANDERSON GALLERIES

MEACHAM, CULBERTSON, ELLIOTT COLLECTION

Exhibition, October 23
Sale, October 26, 27

The early American glass collection of Miss Mary I. Meacham of New York, including pieces exhibited in the Metropolitan Museum, will be sold during the current week at the Anderson Galleries. Also to be dispersed at the same time are early American furniture, glass, Bennington pottery, old lustre ware and Currier and Ives lithographs from the collections of Mrs. W. L. Culbertson of Philadelphia and Mrs. J. O. Elliott of Rye.



GROUP FROM THE FERARGIL GALLERIES: HUNT DEIDERICH FIRE SCREEN, MANTEL BY MARK HAFNER, TORSO BY MARIO KORBEL, LAMP BY FERARGIL STUDIOS.

PLAZA ART ROOMS

SPANISH FURNITURE AND OBJECTS OF ART

Exhibition, November 12, 13, 14, 15, 16
Sale, November 17, 18, 19, 20

Antique Spanish furniture and objects of art, collected by Messrs. Montllor Bros., will be sold at the Plaza Art Auction rooms the third week in November. The collection includes many attractive walnut refectory tables in various sizes, carved library tables, several interesting sets of side chairs, walnut armchairs covered with leather of the period or with rich old materials; several handsome varguenos, painted beds, from Catalonia and Valencia, twisted and carved walnut beds, small pino tables, etc. The wrought iron and metal work include window grills, door knockers, door mails and a large selection of lanterns for the interior and the patio. Mortars, vases and pottery are found among the objects of art. Alpujarra rugs, tapestries and various Spanish fabrics are also offered in the collection.

RAINS GALLERIES

OIL PAINTINGS FROM OLD ENGLISH ART GALLERIES
Exhibition, to October 27
Sale, October 27

What the Rains Galleries have announced as a magnificent collection of oil paintings by English, Flemish, French and Italian masters is to be sold in their rooms on the evening of October 27th.

More than one hundred and fifty paintings are included in this group.

Several of the pictures have been sold at Christie's from famous English collections, among them the Cholmondeley and H. L. Bischoffsheim, and they include canvases attributed to most of the masters of English portraiture. Gainsborough, Hoppner, Beechey, Romney, Lawrence and Lely are among the imposing names in the catalogue. Gainsborough's portrait of his daughter, a small canvas, is one especially notable.

The feature of the sale may very well be the "Little Red Riding Hood," by Sir J. E. Millais. It will be remembered that another Millais, "Caller Herring," recently brought \$30,000 at auction.

Another painting, important in this sale, is "The Lady in Pink" attributed to Gainsborough. It is a large canvas, well painted, and bears several authentications. It is said to have been insured for £7,000.

The galleries also call attention to "The Anatomy Lesson," given to Hogarth, "Portrait of Captain George Talbot, R. N.," an early Hoppner, an Etty, several Morlands and a characteristic Lenoir.

WALPOLE GALLERIES

ESTATE SALE OF FURNITURE, ETC.
Exhibition from October 23
Sale, October 27, morning

Furnishings and objects of art, sold to close an estate, will be auctioned at the Walpole Galleries at 10:30 A. M. on October 27th. Included in the sale are a Hepplewhite inlaid secretary desk,

a fine old spindle walnut and cherry bed, a few early American chairs, a pine table, some very fine convex mirrors, a few fine small bronzes, a complete Spode teaset, textiles and silver, including some old Dutch cabinet pieces.

HAMPTON & SONS, LONDON

MICHELHAM COLLECTION

Sale, November 23 to 29

LONDON.—Apart from the Romneys, Gainsboroughs, Hoppners, and Raeburns that distinguish the collection of the late Lord Michelham, there are over 180 other paintings to be disposed of by Messrs. Hampton and Sons at the great sale in November.

The walls of the beautiful house at 20 Arlington Street, S. W., the former town residence of the late Marquis of Salisbury, are covered with pictures which Lord Michelham selected with admirable taste, and there is also a collection of French XVIIIth-century art furniture that is probably unsurpassed in its class.

The modern pictures include Sir Luke Fildes' portrait of the late Lord Michelham at the age of fourteen, and a portrait of the Hon. Jack Stern, by Sir Frank Dicksee, the ruling President of the Royal Academy. There are two Reynolds paintings of the fourth Duke of Devonshire, several portraits by Sir Peter Lely, and an interesting work by Turner.

Continental experts are especially interested in the Louis XV. and Louis XVI. furniture, and these connoisseurs are coming to London in force to battle for examples of the work of such famous ébénistes as Riesener, Beneman, Lacroix, Delorme, and Denizot. In particular there is a Louis XV. writing table that came from the collection of the Earl of Camperdown.

This is a stately piece of work with gilt bronze mounts stamped with the mark of Caffieri, one of the great family of sculptors in bronze whose art was encouraged by the King and Madame de Pompadour.

Other examples of the Louis XV. period are a marqueterie bonheur-du-jour, that came from the Pierpont Morgan collection; a marqueterie bureau-de-dame by Denizot; and a commode of Louis XV-XVI. transition period by Boudin, formerly owned by the Earl of Ashburnham.

Beneman is represented by a Louis

XVI. mahogany commode that admirably illustrates the work of this celebrated ébéniste of the old régime. It was he who brought the Louis XVI. style into repute, and he was also one of the first to make mahogany fashionable.

Of the tapestries, the outstanding example is the Louis XVI. Gobelin panel representing a scene from "Orlando Furioso," one of Clement Belle's series of "Scenes de l'Opera." A similar panel may be seen in the Louvre. A Beauvais tapestry suite by Georges Jacob shows the art of a famous menuisier who did much work for Queen Marie Antoinette.

There are many fine pieces of sculpture, bronzes and Chinese porcelain.

KNIGHT, FRANK & RUTLEY

SIR STUART SAMUEL COLLECTION

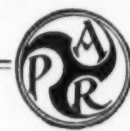
Sale, October 26

The contents of the late Sir Stuart Samuel's residence, 12, Hill Street, Berkeley Square, will be sold on the premises, on October 26, by Messrs. Knight, Frank and Rutley. Some important articles will be offered, among them tapestries, including an early Italian panel woven with a camp scene and warrior; a 16th-century Flemish panel, with a hunting scene; an early Flemish border panel, 10 ft. by 11 ft., with a formal garden scene; and another with figures of a king and courtiers. Among other lots may be mentioned a set of 18 Italian marqueterie chairs; a square-back settee, upholstered in old Flemish tapestry; a Louis XVI. ormolu and bronze clock by Passemont; old Chinese hand-painted wallpaper and silk embroideries; ten small panels old German stained glass; and Oriental and other china.

HORSLEY TOWERS

Sale, November 1-4

On Nov. 1 and three following days Messrs. Knight, Frank, and Rutley (Harrow Square) will be engaged with the sale of the contents of Horsley Towers, near Guildford, for Mr. T. O. M. Sopwith. The furniture includes Elizabethan, Queen Anne, William and Mary, and Georgian pieces, an Italian Renaissance cabinet, and Louis XV. and XVI. writing tables, while also to come up are panels of Flemish tapestry, European and Oriental pottery, and porcelain.



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HALDENSTRASSE 33

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ART AND ARCHITECTURE

Art is full of amazement. On the surface it would appear that no two men could be more different in their approach to esthetic problems than Ralph Adams Cram and Constantin Brancusi. Cram is our greatest exponent of the Gothic tradition; art and architecture at their respective bests are, to him, the art and architecture of the church; those who have been privileged to work or study with him, know him for a scholar whose feet are firmly planted in the Way. He is singularly gifted in the adaptation of tradition and precedent to modern needs.

Brancusi is one of the great figures in that turmoil of experiment and overthrow of tradition which we call modern art. Externally his productions are in direct opposition to those of the academic school of which Mr. Cram is so brilliant an example.

Only in their sincerity are the two men comparable and by its light the discerning may find a common basis in their ideals.

Both have recently commented on American architecture and each finds in it our greatest contribution to the art of the world. In other arts we struggle; most of our best painting still echoes the French masters. With one or two notable exceptions those of our sculptors who do not flounder in a Grecian marsh tremble on a "modern" precipice.

But in architecture both Mr. Cram and M. Brancusi find a great and individual style. We suspect that Mr. Cram refers especially to churches and Brancusi to office buildings, but no matter.

In sculpture, Brancusi finds us not so good. He has even been misquoted in the papers and made to say that all our sculptured monuments are bad. That, he says, was not the impression he intended to convey. American monuments are not worse, may even be better, than European. But they are more conspicuous, both by placing and contrast with the surrounding architecture. They call unfavorable attention to themselves and emphasize thereby the gulf which separates the monumental sculptor from the architect.

It is, however, an encouraging sign for art, this great advance in architecture,

for the architect is often the forerunner of the artist. He is first called upon to meet the demands of a changing culture, and the fact that a new spirit is established in architecture argues a development in painting and sculpture as well. We believe that development to be already under way. We believe, also that, with our new architecture, the new painting will take high rank in the world's art.

MODERN ART AND THE UNIVERSITY

New York University is to be congratulated on breaking away from the extreme conservatism of art instruction in American colleges and universities. Its announcement of a fall curriculum that includes courses in modern painting and designing constitutes a radical departure that should be a valuable precedent. While practically all of our large universities have for some years given courses in the contemporary drama and novel, modern art has been deemed unworthy of interpretation, although it undoubtedly offers more difficulties than contemporary literature. If Shakespeare and Shelley and Carlyle can be taught in universities that give courses in the Russian novel and the plays of Strindberg, there is no reason why Titian and Holbein and Velasquez should be incompatible with Cézanne and Maillol. In literature, the study of contemporary authors has resulted in a freshened and more individual understanding of the past. Modern art, with its inevitable emphasis on technical problems and personality rather than on dates and unrelated life histories, should have a quickening influence on the other courses. Old masters will cease to be regarded by the undergraduate merely as subjects for endless books and catalogues raisonnés, and will be seen as craftsmen working out definite technical problems in the spirit of their own period.

ARTISTS AND DEALERS

Questions of ethics between artists and dealers are delicate ones. Each feels in a measure responsible for the prosperity and well-being of the other. Certainly there could be no dealers in contemporary paintings without contemporary painters. Almost as certainly most living painters who have achieved financial success have done so with a dealer's help.

In any case, it would seem that both should make every effort toward mutual fair dealing. If a dealer risks his capital—time, money and gallery investment—to give a painter a show, he is entitled to a return and the artist should not jeopardize it by selling from the exhibition at reduced prices.

The question of studio prices and gallery prices is more involved. A third person, also with rights, enters in. The buyer who chooses his pictures from an exhibition should certainly pay the dealer's price. His choice has been influenced by the dealer's selection, if not direct advice and by the very circumstance of a formal exhibition. Another who chooses an unexhibited picture from the painter's studio, relying on his own judgment, seems entitled to greater consideration than the more timorous purchaser.

One possible solution would be an agreement between painter and dealer that pictures which had been shown in an exhibition would be sold only through the dealer and that the dealer be entitled to a commission on any sales which are a direct result of his efforts.

Most of the problems between dealer and painter are, however, individual rather than general and their solution is to be found only in mutual honesty. The Associated Dealers in American Painting, might, through their committee on practice, be of great aid in the preservation of amity.



"BAIGNEUSE"

Bronze by RENOIR

Courtesy of the Kraushaar Galleries

ON CATALOGUING

From an interview with DR. W. R. VALENTINER
 By Florence Davies, in the *Detroit News*

"Any art critic ought to make at least one catalog a year for his own sake.

That is because it makes him look at pictures carefully enough to describe them.

"You see most people who look at pictures do not really see them. But when you describe a picture for a catalog you have to really look at it, not just glance at it. You have to observe the position of the figures, the details of dress, the plan of the composition, the color, the size, the manner of treatment.

"Now, if you do that for hundreds of pictures you get to know them. And you instantly sense the characteristics of an artist's work.

"That's the way an art critic trains his mind and eye. It's just like practicing scales on the piano. Playing scales isn't music, but it trains the fingers so that they act automatically. That is what describing pictures does for the eye.

"It isn't necessary for everyone to be able to recognize an early de Hooch from a late one," Dr. Valentiner added. "That isn't important for most people. But everyone who cares for pictures at all should do a kind of daily dozen from time to time in eye-training.

"I took a wealthy man through the galleries the other day," Dr. Valentiner explained. "He was so used to driving ahead that I couldn't get him to stop and see a single picture. He seemed to think that it was a kind of game in efficiency to dash ahead and give them all the once-over. Well there was no harm in that, if casual entertainment was what he wanted. But he will never come to know pictures like that."

BOOKS AND MANUSCRIPTS

THE LOYALISTS OF MASSACHUSETTS
E. Alfred Jones, M.A., Saint Catherine Press, London.
 63 shillings.

The Loyalists of Massachusetts, by E. Alfred Jones, has been announced for present publication by the Saint Catherine Press, London.

The original intention of the author was to publish in full, in about six volumes, the whole of the great collection of documents relating to the Loyalists of

Massachusetts in the Public Record Office in London. A considerable part had already been copied, but in consequence of the rising costs of printing, the scheme has been abandoned, and a summary of the whole has been made for a single volume.

These papers, which deal with about 475 Loyalists, are in the main autobiographical and throw interesting light from the loyalist side upon public events and upon life in Massachusetts before and during the early stages of the Revolution. Here and there the more interesting manuscripts are printed in full, and throughout the work the memorialists have been allowed to speak for themselves in their own words.

In this list will be found bearers of names honored in the history of Massachusetts. Not only do high officials, prosperous merchants, mariners and others find a place here, but also many men of humbler rank, such as the faithful Loyalist who declared that he was "fully convinced as a Christian that his duty to his King must be performed by him to answer a good and just conscience." The crafts represented are those of silversmith, printer, engraver, bookbinder and watchmaker.

To Art Galleries and Museums the book will perhaps be useful as a permanent record of the portraits, over 60 in number, by American artists, Smibert, Copley, Blackburn, Stuart and Feke, and of others by unknown American and English painters, several of which are now illustrated for the first time.

Two Loyalists give an account of their proposed expedition to discover a northwest passage, while a story is told of the abortive settlement by exiled Loyalists from Massachusetts on the Mississippi.

Extracts are given from the original inventories of the precious things left behind by the Loyalists in their flight—family portraits, silver, books, furniture and other household goods. Particulars of real property confiscated by the State are also included.

In addition to the portraits there will be other illustrations of interesting documents.

**CATALOGUE OF THE PENNELL
 MEMORIAL EXHIBITION 1926**
*Published by the Print Club
 of Philadelphia*

It is appropriate to have a Memorial Exhibition of the works of Joseph Pennell at Philadelphia, his birthplace, and also to have it at the time of the Sesqui-Centennial Exposition, for he began his career as an artist just fifty years ago. As part of the Pennell Memorial Exhibition, a catalogue containing a complete list of his works has been issued. The list of his etchings, lithographs, pen and ink drawings, water colors, books,

RENOIR BRONZES

Renoir's small bronze "La Baigneuse," acquired by Mr. Kraushaar this summer in Europe, is one of a small group of some ten or twelve sculptures made by Renoir toward the end of his career. Practically the only information concerning these little known sculptures is found in an article by M. Waldemar George, *L'Oeuvre Sculpté de Renoir in L'Amour de l'Art* of 1924. In this article M. George discusses at length the life-size figure of a bather, now in the Vollard collection, and later mentions a small bronze variation of the same figure. Mr. Kraushaar's "Baigneuse" is evidently one of the casts of this small bronze, corresponding as it does almost exactly with the two photographs of the large figure reproduced in M. George's article. So, too, M. George's description of the large figure is quite as applicable to the small bronze, which has lost none of its power with diminished size.

"The body of the stooping bather is thick set and compactly modeled. Only the outstretched arms and hands twisting a wet cloth, break the solid block of its abundant and massive rhythms. The forms flow into one another. The lines of the thighs, of the limbs, the arms and the shoulders recall the profiles of antique vases."

Although Renoir always dreamed of doing sculpture, he did not execute his figures until the close of his life, between 1915 and 1919. Of these the "Venus Victorieuse" shown by M. Vollard at the Triennale exhibition in Paris in 1916 is perhaps the most important example. The Venus was to have been sent to America for exhibition, but was rejected by the committee, according to an amusing story of Vollard's, retold by M. George, on the grounds of excess weight.

Renoir also executed a large figure group, "The Judgment of Paris," a small medallion of his son, Coco, a torso of Paris, the figure of a seated shepherd and large medallion portraits of Corot, Rodin, Ingres, Delacroix, Cézanne and Monet. Of Renoir's sculpture in general M. George's remarks:

"Unlike the generality of painters who are also sculptors, Renoir never borrowed any of his technique from painting. A clear light gives his figures their serenity and animates their planes and volumes."

manuscripts testify to his great productivity. His etchings have for the most part been classified according to the geography of the subject, France, Germany, Italy, England, Belgium and America. Thus *England*, the longest list of etchings, includes the etchings of London, dated 1894, as well as his works in other parts of Great Britain. Later, Pennell returned to America, where the great feats of engineering and industry became his subjects and are catalogued under the headings of *Wonder of Work, Coal and Oil, Pennsylvania, New York and Railroad Activities*. His lithographs are catalogued in the same way—*Spanish Series, Holland Series, Grecian Temples*, etc., and *English War Work 1916*, and *American War Work 1917*. The list of books and catalogues written and illustrated by himself or in collaboration with Mrs. Pennell, Cable, Howells and Hewlett, numbers over a hundred and fifty. The catalogue is illustrated with reproductions of a few of his works and begins with an appreciation of Pennell's place in the annals of art by his friend John C. Van Dyke.

THE BRITISH MUSEUM QUARTERLY
*Oxford University Press,
 American Branch, New York*

Another addition to the ranks of the quarterlies is *The British Museum Quarterly*, published by the Museum, of which two numbers have appeared. Edited by the Director, it contains illustrated articles by the Keepers on the most important acquisitions of their departments during the past quarter, with notes on exhibitions, official publications, etc. It resembles, to some extent, though appearing at longer intervals, the *Bulletins* issued by the leading American museums, and is a great improvement, from the reader's point of view, on the dry old blue books issued on the authority of Parliament and not even obtainable at the Museum itself, relating to the year before and, in recent years, cut down by the axe of economy to a few skimpy pages of statistics.

—From the *Print Collector's Quarterly*,
 October, 1926.

AS WE LIKE IT

By

MURDOCH PEMBERTON

DANIEL PREENS HIS FEATHERS

He is a fortunate person who finds his lot in life so much to his liking that the crowd passes by him arousing no envy. We imagine that they could discontinue the elevator at 600 Madison Avenue, plug up the stairs and Daniel and his poetic man Friday would never notice it. Of course they might get hungry; but there would be long stretches where they would tighten their belts a notch and not give in to food. They could live for quite a while on Demuth pears, apples and egg plant, smoke Kuniyoshi cigars and dream away life under the Blume trees. We can imagine worse fates.

The first Daniel show of the season is a proud milestone in the policy of this house. A lot of the buds he has watched for some time, spring suddenly to bloom. And there are always the old favorites who have arrived; their yearly output being more a problem as to what museum or collector will be permitted the picture. We doubt if there is anything more for Demuth to learn about painting. His anticipated new picture then arouses conjecture as to what new arrangement he has thought of, what new rhythms he has evolved for his velvet brush. Two new ones are in this show. One is of green and yellow pears spilled from a Chinese bowl. The other of egg plant, pears and tomatoes. As an example of fine restraint we were hypnotized by the former. The intricate pattern of the bowl has been carefully drawn, yet when it came to color the artist decided in favor of one sole unit of the design. He filled the spot with red and left the rest white. It seemed an index of how this man feels his way to his consummation, striving always for some perfection of the ideal. The egg plant study to us has more fire, flanked as it is with the poetic tomatoes.

We have long ago decided that Daniels knows much more about these things than we do. Several times when his divining rod has gone down, indicating pay ore, our nose has gone up. But he has his way in the end, which is just as well, it being his gallery. Take Kuniyoshi; we felt that we ought to like him but somehow couldn't. Some of his abstractions in cucumbers and flora we could approach almost to the point where we could touch without fear. But his tirade against humanity, as limned last year in the dull canvases of the Paris period, left us bewildered. We went again and again, just to give ourselves every chance. New color seems to have come into Kuniyoshi. His later pictures are brilliant, some of them burning. We liked the piece he shows at Dudensing better than the one he gave Daniel, being averse to problems.

Special candles are being lit in this show for Peter Blume. He has been plugging away for three years with the public seldom admitted to his training camp. Now he comes forth as a full-fledged contender for the belt. He has spent a summer on his masterpiece and he should have great reward. "Maine Coast" is some sort of a satire, we suppose. But pass that by. In a year or two Blume will get used to the nude and some of the biological aspects of life and will lose zest for his piece of chalk. As it now stands it does not hamper him much but we fear limits the possible circle of his admirers. This one sits on the green grass holding a police puppy. She is evidently the motivation of the drama unfolding behind her unaware. But we see no sense in wasting your time on description. It will hit you or

it won't and nothing we can say about it will make much difference. To us it had a tremendous suction, drawing you into the aerie atmosphere of the thing. It is beautiful painting, miles beyond anything Blume has ever done, and a clean cut conception.

Karl Knaths is another who has eaten his porridge in secret. Though we believe we have seen him about now and then in mixed exhibitions. He still has trouble with his spaces and does not know as much about recession as he should. But he has something individual and persistent and that as you may know, is the union card of the guild. This canvas is a flower study plus some humor—a sunflower and hippopotamus. And we hope the printer can spell that better than we did.

Elsa Driggs, gentle painter of flower forms and soft things that grow down in the woods, can never be anything but gentle. Her oil of two oxen resting is much what you would expect from one who moves so softly and exquisitely to her realizations. They are not beasts of burden, but rhythms in mahogany, topped by lyre-like horns. They are cousins to her fawn of last year, seeped in fading purple of the Berkshire hills.

It was only last week we were raving about Niles Spencer, following a view of one of his lighter towns. Now he has jumped back into the tarn and gives us a pretty muddy arrangement. It has the same architecture as his other pictures but is several degrees lower than the lowest we have seen from his promising brush. We like him better in the sunshine.

Alexander Brook has a large nude, difficult handling of whites, and mainly satisfactory. We think it one of his best. As for Fiske Boyd and Charles Sheeler we have seen them when we liked them better, much better. There is an abstraction by Carl Kahler but we are no expert on that. Bouché and Dickinson, not yet hung when we viewed the show, complete the Fall line of Daniels, moderns preferred.

A FRIEND OF MONSIEUR VOLLARD

Neumann, who is nothing if not rampant, opens his season in a monotone. It seemed rather strange to come into this gallery, usually so gay with the untrammelled expressions of elevator boys and other rebels, and find it devoted to the works of Georges Rouault. The genial Mr. Neumann has been abroad this summer and perhaps has not had time to corner his first crop of pigments. The Rouault works are things that hit us at no point. We can see the excellence of them and yet remain unseduced. They are mainly religious, or rather social-biblical in intent and depict such things as woe and misery and crucifixion. The works are drawings we believe with some etchings. We believe in Mr. Neumann and his enthusiasms so pass along the word in case you feel like Rouault. We have been wrong before.

COLOR ON FIFTH AVENUE

Forewords are the style. Kraushaar brings out the drawings and paintings of Mathieu Verdilhan with a foreword by Antoine Bourdelle. The latter writes about as he sculpts, with massive line and towering effects. Nothing is so good to be said of M. Verdilhan. There are thirty-four pictures in the show, all of like intensity, *Port* this and *Paysage* that and of course *Cathédrale*. Somehow it is like the menu in French, you

Queen Marie to Open Exhibition at Edouard Jonas'

Her Majesty, Queen Marie of Roumania, will open the exhibition of French XVIIIth century paintings from the Ernest Cognacq collection to be shown at the Edouard Jonas Galleries commencing Saturday, October 23rd. The French Consul General, M. Maxime Mongendre, and M. Albert Tirman, Envoyé Extraordinaire to the French Government, will also be present at the opening of this well-known collection, presented to the French nation and destined for a museum in Paris. Paintings by Boucher, Greuze, Guardi, Drouais, Fragonard and Watteau de Lille are among the canvases to be shown.

pause a bit before you complain of the vintage of the *oeufs*. We will take a second look around and see if it was our liver. The man paints brilliant pictures, much in the poster manner, on the rough side of canvas. They have a swing and a dash and a highly decorative quality. We doubt their importance. We miss a good deal the focal point we find necessary in every picture; and this happens to be a day when virtuosity leaves us tired.

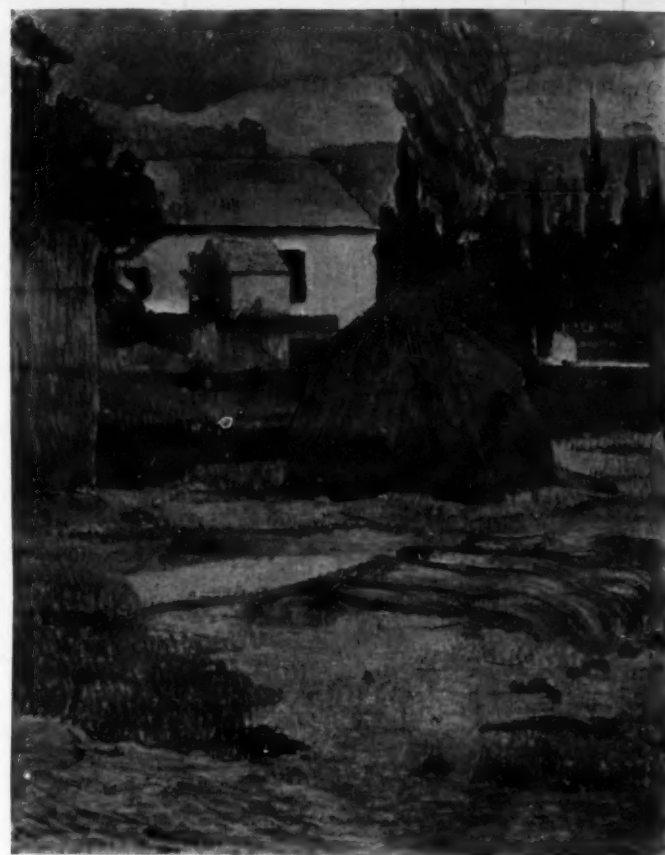
A group of drawings we thought excellent and well worth the time spent on them.

ART AND ITS SEVEN CENTRES

All the hustling bodies that make up the membership of the Art Centre have given over October to a little show of what they can do. It is a varied melange and includes most everything from etchings by Rembrandt to photographs of dynamos. We thought Rembrandt easily led the exhibit of the Institute of Graphic Arts and will watch his future work with interest. The show is a bit scattered to review with calm. We imagine it is on the curriculum of every advertising agency and allied industry. It should be. When all is said and done, if art appreciation is ever spread in this country, or the esthetic content of the forty-eight states increased, it will be through such organizations as make up the Art Centre.

SAFE AND SANE ETCHINGS

With an illuminating foreword by David Keppel, the house of Keppel are showing contemporary etchings of the younger men. The catalogue explains that while these men cannot compare with the three Keppel considers masters—Cameron, Bone and McBey, they do deserve serious attention. It has been a field of art we always approach gingerly. We once took a short course in observation of etching. It increased our knowledge of the difficulty of the medium and it heightened our respect for those who choose the restricted means of expressing what is in them. But it did not remove the sore tooth that offends the dealer in etchings; we still would like to appraise on the basis used for painting. After all it must be the spirit. And the newer tradition, while in disrepute, we believe has a happier way of achieving things of the spirit. In the present show we like best Blampied's "Flies" and the fine architectonics of Lumsden's "Boats and Palaces." The show is varied and runs the gamut from the things Trou Kinney writes off through Kerr Eby to Benson.



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AUCTION REPORTS

GOULD, WARD COLLECTION
American Art Association—French furniture, silver, Oriental rugs and objects of art of Charles A. Gould with additions from the collection of the late Rear Admiral Aaron Ward were sold on October 13, 14, 15 and 16, bringing a grand total of \$113,038.00. Important items and their purchasers follow:

204—Six French silver finger-bowls with trays; H. Taylor.....	\$270
212—Six repoussé silver plates, Louis Seize style; Harry Roedy.....	780
230—Antique Dutch silver centrepiece, rococo style; E. F. Albee.....	340
246—Repoussé silver and parcel-gilded covered coupe, Augsburg, XVIII century; S. Wyler.....	520
273—Sterling silver presentation ewer and salver, by R. and S. Garrard, London, 1890; L. MacDonald.....	570
370—Superb Chinese carved and polychromed ivory statuette of the Chein Lung period; L. MacDonald.....	580
391—Cloisonné enamel and cuivre doré clock garniture in the Chinese taste; L. MacDonald.....	240
419—Embroidered linen and lace refectory table cover; S. A. Lynch.....	300
430—Oil painting attributed to Michael van Mierevelt, Dutch, 1567-1641; J. L. Morris.....	380
501—Carved walnut extension dining table, French, XVIII century style; P. Jamieson.....	450
613—Statuary marble clock garniture mounted in cuivre doré; R. Meyers.....	310
640—Pair bronze and cuivre doré candleabra; A. U. Newton.....	300
642—Pair Louis Seize Sevres porcelain vases mounted in cuivre doré; R. Meyers.....	320
664—Three pairs rose-crimson satin damask window hangings; Mrs. A. Thommen.....	500
675—Three pairs satin damask window hangings; L. Kadelberg.....	350
780—Mahogany Duo-Art Pianola with bench; A. L. Crawford.....	1400
1001-2—Two Louis Seize carved and gilded console tables; Wilson Leyes.....	2280
1004-5-6—Six Renaissance tapestry side chairs; C. Bai Lihme.....	1320
1007—Carved, gilded and laqué salon suite, Italian, Directoire Period; Allen Elsworth.....	1300
1013—Louis Seize Marqueterie commode mounted in cuivre doré; Wilson Leyes.....	2300
1020-1—Two pair Louis Quinze tapestry carved and gilded fauteuils; A. Arnold.....	2000
1105—Persian silk carpet, 9 ft. 5 in. x 6 ft. 10 in.; L. MacDonald.....	1500
1067—Flemish tapestry, XVIII century; P. Sloane.....	1000
1068—Aubusson tapestry XIX century; L. MacDonald.....	1100
1072—Brussels tapestry by Jacob van Zeunen (priv. 1644), XVII century; Lans.....	1000
1126—Lavehr Kirman medallion carpet; Wilson Leyes.....	1900

DAVIES LIBRARY
Anderson Galleries—Books on Fine Arts from the library of Mr. Arthur B. Davies, New York City were sold on October 5, bringing a grand total of \$6,500.

62—Davies, Arthur B.: Essays on the Man and His Art. Numerous fine reproductions, some in color, 4to, with original landscape drawings, Washington, n.d. One of 50 copies, signed by the artist. Contains contributions by Duncan Phillips, Dwight Williams, Royal Cortissoz, etc.; Charles Scribner's Sons.....	\$135
63—Another copy, with different original landscape drawing; Mr. LeRoy Ireland.....	155
108—Gauguin, Paul: Ten Gravures sur Bois. D'Apres les Bois Originaux par Pola Gauguin. Copenhagen, N.D. One of 100 copies, each plate signed by Paul and Pola Gauguin; Mr. C. W. Kraushaar.....	115
109—Garvini Illustrations: Le Carnaval a Paris. The Complete Series of 40 lithographs, colored by hand, colored title, and 46 plates in color, 3 vols., 4to; Mr. L. P. Bliss.....	110
115—Gorer, Edgar and Blacker, J. F.: Chinese Porcelain and Hard Stones. With 254 color plates. 2 vols., London, 1911, one of 1,000 copies; Charles Scribner's Sons.....	125
139—Ingres, J. A. D. Les Des ins de J. A. D. Ingres, du Musée de Montauban. Par M. Henri Lapauze. Preface par M. Henri Roujon, 208 plates (should be 210) 5 Portfolios, Paris, 1901, Limited Edition; Charles Scribner's Sons.....	110
172—Leonardo da Vinci. The Literary Works of Leonardo da Vinci (Richter), 2 vols., 1883; Leonardo da Vinci (Poggi), Firenze, 1919; Traie de la Peinture (DeVinci), Paris, n.d., and others. Together 8 vols., various sizes and bindings; Mr. H. Misckke.....	110
185—Martin, F. R. The Miniature Painting and Painters of Persia, India and Turkey from the 8th to the 18th Century. Numerous colored plates, and others in black and white. 2 vols., London, 1912; Mr. H. A. E. Jaehne.....	170
196—Miniatures Persanes. Tirées des Collections de M. Henry d'Allemagne, Claude Anet, Le Duc de Luynes, Mme. Raoul-Duval, R. Meyer-Rieftahl, etc., et exposées au Musée des Arts Decoratifs Juin-Octobre, 1912. Illustrated with 195 reproductions, 2 vols., Paris, 1913, one of 150 copies; Mr. H. A. E. Jaehne.....	255
231—Pisanello. Les Dessins de Pisanello et son Ecole, conservé au Musée du Louvre. 288 choice reproductions of drawings. Paris, 1911-20; Mr. J. B. Newman.....	100
252—Sarre, F. and Martin, F. R. Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München, 1910. With 237 full-page plates, many in color. 3 vols., München, 1912. One of 400 copies; Mr. H. A. E. Jaehne.....	270
262—Société de Reproductions des Dessins de Maîtres. 148 reproductions (should be 153) some in color. 5 vols., Paris, 1909-13; Mr. J. B. Newman.....	110

HINMAN, SHEEHAN ET AL COLLECTION

Anderson Galleries. Antique and Decorative furniture form the Collections of Hinman, Sheehan, et al were sold on October 7, 8 and 9, bringing a grand total of \$43,187.50.	
61—Pair of equestrian bronze figures; Charles V and Henry IV; Mr. J. T. Newell.....	\$125
153—Nine-piece Tudor style walnut dining suite, chairs covered with blue damask; Mrs. Ruth Lacroix.....	220
183—Antique Spanish-carved walnut settee, covered in crimson velvet; Mrs. F. Hutter.....	135
187—Carved walnut Florentine style throne chair, covered in jardiniere pattern blue and gold-cut velvet; Mr. John Casale.....	125
189—French-carved and gilt canape and three fauteuil; Mrs. M. B. Philipp.....	100
204—Three-carved and gilt Louis XIV style hall chairs, upholstered in flower-patterned cut crimson velvet; Mr. John Casale.....	260
206—Carved and gilt Louis XIV style suite, upholstered in jardiniere pattern cut crimson velvet; Mr. John Casale.....	365
219—Large Kirman Persian Rug; Mrs. S. Carvalho.....	180
224—Persian wool runner; Mr. Frederick Rider.....	140
287—Silver gilt imperial guild tankard presented to the Crown Prince Wilhelm; Mr. J. T. Newell.....	260
300—Three painted canvas mural panels in the style of French eighteenth century; Mr. J. T. Newell.....	220
322—A Neopolitan Head by Hyneman; Mrs. J. W. Onatavia, Jr.....	200
346—Pair of ormolu and marble Louis XVI urns; Mr. Samuel C. Schepps.....	230
384—Gentleman's walnut chifforobe, ball feet and plate-glass top; Miss H. Counihan Agent.....	310
385—Upholstered four-piece suite, covered in plum-colored velour; Mrs. J. Londergan.....	160
387—Fine walnut dining suite in Renaissance style; Mr. J. C. Willever.....	305
391—Mahogany dining-room suite in Chippendale style; Mr. J. T. Newell.....	775
407—Inlaid mahogany Sheraton secretary bookcase; Lans Curiosity Shop.....	325
422—Knabe baby grand piano; Mrs. M. B. Philipp.....	675
432—Carved walnut "Bambou" cabinet, Florentine, sixteenth century; Mrs. Ruth Lacroix.....	450
430—Large Kermanshah Persian rug; Mr. F. W. Daw.....	440

(Continued on page 12)

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AUCTION REPORTS

(Continued from page 11)

- 525—Pair of portraits in oil; Miss M. Newburger 300
- 557—Flemish Hunting verdure tapestry; Mr. Samuel C. Schepps 1,025
- 558—Renaissance verdure tapestry panel; Mr. Samuel C. Schepps 525
- 559—Flemish seventeenth century verdure point tapestry panel; Dr. Nathan Sulzberger 400
- 560—Renaissance tapestry four-fold screen; Symons, Inc. 625
- 562—Eighteenth century allegorical tapestry panel, probably of Fulham weave; Mr. Frank Fontana 1,450
- 598—Old French ormolu Washington mantel clock; Lewis and Simons 400
- 655—Mahogany Hepplewhite dining suite of twelve arm chairs and twelve side chairs; Mr. E. W. Durkee 950
- 681—Large Khorassan medallion rug; Miss H. Counihan Agent 535
- 682—Fragrant wool rug; Mrs. Brooks Leavitt 365
- 690—Four pairs of green silk damask portiers curtains with valances; Charles of London 360
- HERTZ, KRAUTHOFF, WILEY COLLECTION**
- Anderson Galleries—Selections from the library of Emanuel Hertz, New York City, the Library of the late Philip C. Krauthoff, and a portion of the library of the late William H. Wiley, East Orange, was sold on October 13th and 14th, bringing a grand total of \$8,126.50. Important items and their purchasers follow:
- 72—Chronicles of America Series, The. Illustrated, 50 vols., New Haven: Yale University Press, 1919; Brick Row Book Shop, Inc. \$112.50
- 91—Daniel, William B. Rural Sports. Plates by Scott, Landseer, and others. 4 vols., including supplement London, 1805-13. Extra illustrated by the insertion of 87 fine colored plates, 46 of which are by Alken; Mr. W. E. Applegate, Jr. 110
- 130—Hugo, Victor. The Novels, Plays, and Poems of Victor Hugo. Profusely illustrated, with the plates in two state, 41 vols., Philadelphia: Barrie (1893); Mr. Gabriel Wells 220
- 285—Secret Memoirs of the Courts of Europe. Illustrated, 24 vols., Philadelphia, n. d. Edition De L'Etoile, one of 200 copies on Japan vellum; Cannel & Chaffin, Inc. 140
- 293—Shakespeare Works. Edited by W. E. Henley. Vignette on title, portraits and facsimiles. 10 vols., folio. Edinburgh, Richards, 1901-4; Mr. A. C. Wild 150
- 304—Stevens, B. F. Facsimiles of Manuscripts in European Archives relating to America, 1773-1783, 25 vols., London: Issued only to Subscribers, 1880-98. One of 200 copies made and the photographic negatives destroyed; Cadmus Book Shop, Inc. 190
- 309—Strickland, Agnes. Lives of the Queens of England from the Norman Conquest. Beautifully illustrated, Philadelphia: Barrie, 1902. Astral Edition. One of 250 copies on Japan vellum; Mrs. J. Frankel 115
- 346—Walton and Cotton. The Compleat Angler; or, The Contemplative Man's Recreation. With original Memoirs and Notes by Sir Harris Nicholas. Illustrated, 2 vols., London: Pickering, 1836. A sumptuous example of binding and cover with miniatures; Mr. Gabriel Wells 250
- 421—Clemens, Samuel L. Writings. Hartford, 1896-1907. Autograph Edition, one of 512 copies, inscribed by the author. Miss H. Counihan, Agent 250
- 449—Encyclopaedia Britannica. Illustrated. 29 vols. Cambridge: University Press, 1911. Eleventh edition, Brick Row Book Shop, Inc. 150
- 584—Hugo, Victor. Les Misérables. Numerous illustrations. 5 vols., royal 8vo., half morocco; Mr. W. H. Walker 150

PETERS COLLECTION

- Anderson Galleries—XVIIIth century American and English furniture, ship models, lithographs, and Currier and Ives prints were sold on October 15th and 16th, bringing a grand total of \$32,725.50. Important items and their purchasers follow:
- 30—Anglo-American pink lustre bowl, with medallion portraits of Washington, La Fayette, Franklin; Mr. F. S. Fish \$ 210
- 96—Set of six Sheraton mahogany side chairs, English, about 1800; Mr. B. Bush 265
- 114—XVIIIth century painted settee in the style of Hepplewhite; Mr. E. F. Collins 230



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- 115—Pair of early American wick lamp wall scones; Mr. F. S. Fish 200
- 118—Chippendale mahogany corner cabinet, English, XVIIIth century; Mr. Wm. B. Crowell 250
- 130—Charles II walnut grandmother clock by Richard Lyons, London; Mrs. F. Farquharson 230
- 132—Set of ten Sheraton mahogany dining chairs, English, 1790-1800; Mr. A. J. Alcott 400
- 137—Georgian mahogany bookcase-desk, English, XVIIIth century; Mr. Wm. B. Crowell 450
- 141—Scrolled-shelf New England corner cupboard; Mrs. P. F. Reniers 255
- 142—Scrolled-shelf New England corner cupboard; Mrs. P. F. Reniers 255
- 143—Set of twelve inlaid mahogany dining chairs of the Duncan Phyfe period; Mrs. O. R. Houston 710
- 144—XVIIIth century upholstered mahogany Hepplewhite sofa; Mr. O. J. Newton 225
- 146—Sheraton inlaid mahogany secretary-bookcase, American, late XVIIIth century; Mr. B. Bush 300
- 178—XVIIIth century Lowestoft part tea service with American eagle decoration; Mr. T. P. King 400
- 242—XVIIIth century Chippendale upholstered mahogany wing sofa; Mr. W. T. H. Howe 430
- 246—Cherry bookcase-desk with scrolled top, American XVIIIth century; Mr. W. T. H. Howe 500
- 254—Hepplewhite inlaid mahogany sideboard, English XVIIIth century; Lewis Son & Munves 525
- 259A—Carved mahogany three-pedestal dining table, English, XVIIIth century; Mr. E. F. Collins 425
- 278A—Painted pine window sash with bull's-eye glasses; Mr. W. T. H. Howe 585
- 283—Queen Anne needlework and walnut love seat, English, XVIIIth century; Mr. C. B. Hibbard 520
- 284—Set of eight XVIIIth century Chippendale mahogany chairs; Ginsburg & Levy 650
- 290—Sheraton inlaid mahogany secretary-cabinet; Mr. W. E. Applegate, Jr. 450
- 294—Carved oak court cupboard of the early Jacobean period; Mr. O. O. Offenberger 420

ROTTERDAM

One of the recent acquisitions of the Boymans Museum at Rotterdam is a "Still-life" by Adolph Monticelli, dated 1858. It represents a fish-net and a great quantity of black sea-hedgehogs, against a gold, rusty brown background.

Another purchase is a large painting by Pieter Aertsz, an older contemporary of Brueghel, whom he even preceded in painting large size, realistic peasant-figures. In the Museum in Vienna, one can study one of his first attempts in that direction, dated 1550; until 1566 he created a considerable number of paintings, which through their bold and unconventional qualities were an important factor in the development of realistic painting in Holland and Flanders. The still-life parts in most of his works come very much to the front, and it is no wonder that his influence is very strongly felt in the works of early seventeenth-century Dutch painters of still-life. One also realizes how his art and that of his pupil Joachim Bueckelaer, could be the starting-point for Flemish painters like Snyder and Jan Fyt.

The new acquisition of the Boymans Museum, dated 1560, shows a group of five figures in an interior with a wood fire. An old woman is frying pancakes, another woman with a plate full of them occupies the entire foreground to the right; two men and a boy complete the group, which is of very monumental conception.—L. J. R.

VIENNA

Vienna's four prominent art societies "Künstlerhaus," "Sezession," "Hagen Bund" and "Kunstschau" have formed a committee of twenty members, for the purpose of action against the danger of loss of Austria's art treasures, and in questions concerning her reputation as an art producing country and in instances affecting public interest in artistic matters. This body is composed of men of divergent artistic interests who are interested in their country's artistic welfare. A résumé of the delegation's activities was recently issued. The arrangement of exhibitions of Austrian art in Nuremberg, Budapest, and The Hague for the purpose of the propagation of her modern art production is due to the effort of the committee. Steps have been taken to enable Austria in 1928 to erect a pavillion at the "Biennale" in Venice. It is to be hoped that public authorities will aid this undertaking which is being privately conducted.

The director of the prehistoric museum in Vienna who unearthed in 1908 in a village in lower Austria called Villendorf a small female limestone figure dating from the glacial period and known under the name of "Venus of Villendorf," has found in the same territory a larger ivory fig-

ure, the origin of which can likewise be dated back 20,000 to 25,000 years. The newly discovered figure is 10 inches high and is the largest of all statuettes discovered from prehistoric times. In contrast to the first figure, which depicts a rather corpulent woman, this later Venus has a slender, elongated body and her head also is carved in oblong shape. Her right hand reposes on her breast. The lower limbs are carved in one piece with a tunic covering them.

A painting, the work of a Netherland artist, working and living in the vicinity of the van Eyck brothers, has recently come to light in Vienna. It is the property of the well-known collector, Louis Rothschild, and represents Joseph as a captive in Egypt. Owing to an accumulation of dirt and overpaint the canvas had lost much of its original beauty, but was recently cleaned by the expert restorer, Mr. Lindemann of Vienna. An important work of the school of Flanders appeared on the canvas, which in style and execution is closely related to the work of the great Flemish artists of the XVth century. Dr. Friedländer of Berlin has testified to the authenticity of the work; he states that he has discovered two other paintings by the same artist, whose identity is not yet known.

In the matter of the selling of duplicates last year, from the "Albertina" collection of prints in Vienna, objections were raised by a group opposed to the reformatory plans of the director. The minister of art and science appointed a commission of scholars and experts to investigate the matter. The commission found perfect justification of the director's actions which, it was found, had improved the institution. Thus, all the incriminations raised were proved to be without foundation.

In one of the stately rooms of the former imperial palace in Vienna, the director, Dr. Trenkwald, of the arts and crafts museum, has arranged plates, dishes, chandeliers and objets d'art which were used on the occasion of the diplomatic congress held in Vienna in 1814-15. The objects have been arranged on a large dinner table with flowers, fruits and crystal-ware, revealing an atmosphere of splendor and magnificence of a bygone period. Examples of French and Italian products of the goldsmith's craft, mostly classic, are very beautiful. The whole arrangement is in harmony and taste.

A series of exhibitions of Austrian art of various periods has been arranged in Vienna this fall. The society "Museumsfreunde" has a show of Gothic art from Austria which is very comprehensive.

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BOSTON

At Doll and Richards Gallery, 71 Newbury Street, opening Oct. 13, one may see the first one-man show which Harley Perkins has made. The exhibition is made up of recent work: twelve of the paintings were done in Canada and ten in Maine. There is a single line, well spaced. There is the comfort of just enough pictures. No crowding. It is a gay, flaunting, colorful group of pictures painted loosely, but with thoughtful consideration of composition and color.

It would be impertinent to recall the masters of this painter for he has spent many courageous years in unlearning what he was taught, in prying from his back this old man of the sea.

Mr. Perkins's exhibition shows none of this. He breaks a path for himself and it is the path in which he pleases to go. His work belongs to what is known as the new movement (though writing in October, 1926, quite an old one), and that is neither very good or very bad.

I see no reason why one may not enjoy good old art and good new art. There is a delight in seeing one independently expressing himself as he pleases. This Mr. Perkins persists in doing and doing well.

The dyed-in-the-wool old hatter will go right up in the air when he sees these pictures; the broader minded will probably enjoy them. In either case they should be seen. It stirs the blood to get mad. It is pleasant to be pleased.

If one detects in these paintings evidence of some slight trace of inherent turpitude in the painter, no mention shall be made of it. Mr. Perkins has given a handsome and stimulating one-man show.

The exhibition will be open until Oct. 27 at 71 Newbury Street—Doll & Richards Gallery.—Charles H. Pepper in the *Boston Evening Transcript*.

At the Fogg Museum of Art, Harvard University, water colors by Frank W. Benson, president of the Guild of Boston Artists, have been placed on exhibition for the present month. The paintings are lent by Edward C. Storow, '89.

Along with the Benson water colors have been hung prints by several XIXth century artists, among them Turner, Meryon, Seymour Haden and Whistler. Here, too, is the one Benson etching that is owned by the museum—a flight of birds over a marsh.

Mather Brown, most sadly neglected of Boston-born artists of undoubted talent, unrepresented in the permanent collections of the Museum of Fine Arts and only lately discovered by the critics as a painter of more than mean ability, made at some time in his active and productive career a fine portrait of Col. MacColery which has been added to the current exhibition at the Robert C. Vose gallery, Copley Square.

For the month of October the Vose gallery has hung an exhibition of paintings by present-day American artists, among them being: "The River Valley," Joseph Birren; "Autumn Symphony," Ettore Caser; "The Green Pool," William Ritschel; "Sunlight and Shadows," Jane Peterson; "Fisherman's Cove," Nicolai Fehchin.

At the Guild of Boston Artists, 162 Newbury Street, has been opened in the upstairs gallery a general exhibition of water colors by Sears Gallagher, Nelly L. Murphy, Margaret Patterson, Alden L. Ripley, Eleanor W. Motley, Philip Little and Dwight Blaney.

Paintings by Frank French, A. N. A., will be shown through Oct. 31, at the Boston City Club.

Word comes from the School of Fine Arts and Crafts in Newbury Street that Cheney Brothers, the famous silk manufacturers, have just bought three of the modern textile designs submitted by students of the school in a competition held at the school-rooms last summer.

One design is by Katherine McLane of Honolulu, who won the prize given by Mr. Cheney for the best design. The other two designs are by Mollie Bennett of 35 Baltimore Street, Lynn, and Violet Jameson of 16 West Street, Milford, Mass.

SAN DIEGO

Among recent acquisitions of the Fine Arts Gallery are two plaster tiles from Valencia (13 inches high and 16½ inches long) of a series in which one bears the date, 1413. Each of these, of a color scheme found throughout the series (medium and dark reds and black on a dull cream ground), has a fantastic animal that is interestingly adapted to the space and sketched in with action and humor. Other new possessions include a profile head, "Medusa," by Elihu Vedder; more than twenty-five Coptic fabrics—in addition to the characteristic designs and the good condition of all, the reds in several are particularly notable—given by Mr. George D. Pratt; four large Florentine and four Louis XVI chairs, presented by Mr. Axel Beskow; a Gothic wooden table, about 1500 (this also was given by Mr. Beskow) with pierced work in the decorative supports; and prints by Fortuny, Goya, and Matisse. By Mestrovic are three of the treasures of the permanent collection; a lithograph, "Aspiration" (purchased); a drawing, "Christ Preaching on the Mount" (presented by the artist); and another finely characteristic production, the bas-relief, "Mother and Child."

Four Flemish tapestries in very good condition have been given by Mr. and Mrs. A. S. Bridges, the donors of the Gallery. The accompanying picture is of one of the two larger (about 12 feet high by 17 feet long) that are hung in the stairway. The other two, approximately 12 feet high and 12½ feet long, have the same refined coloring, of blues and reds, chiefly medium and light, and mellow yellows, in carefully distributed small masses on the warm grayish ground. In every part of each tapestry the weaving reproduces the very careful drawing of the original cartoon.

To the staff, as Assistant Director, has come Mr. Ralph Morris, a graduate of Harvard University. His studies included literature, philosophy, and Fine Arts. Mr. Morris was resident for couple of years in Tokyo. There he enjoyed the acquaintance-ship of a number of artists, among them a pupil of Hashimoto Gaho and a member of the Imperial Household Art Commission. Within a few years he has given "Sunday Talks" in the Museum of Fine Arts, Boston; and has come to San Diego directly from a year's study in Europe. In connection with that study of the History of Fine Arts a scholarship was granted by the Carnegie Corporation of New York City. For several years he has been a member of the Salmagundi Club.

EVANSTON, ILL.

The "Athens of America" has caught the vision splendid and is going in for art. For years this lake shore community of some 60,000 souls, situated just north of the Chicago city limits, has enjoyed the reputation of being the seat of high cultural attainments. But lately Evanston has awakened to the fact that her mental development has been somewhat one-sided. Book learning, some one discovered, has been emphasized too much and not enough emphasis placed on the things that stimulate the spiritual life. So Evanston has begun a movement to obtain for the municipality a museum and art gallery, in the belief that it will result in a more rounded development of the city culturally.

Under the leadership of the art committee of the University Guild, the campaign is under way and a notable start has been made. Through the kindness of the proprietor of the Orrington hotel, the walls of that hostelry's ball room have been loaned for the season, for the display of art collections.

Saturday evening, October 2, saw the opening of the first exhibit, principally of paintings brought from the Chicago Art Institute. Some twenty selections were made from the canvases given the Art Institute by the Friends of American Art. Further supplementing the display were six canvases loaned by Mr. and Mrs. L. L. Valentine.

Some 2,000 persons availed themselves of the invitations sent out for the reception at the opening event. Then on Monday, October 4, Dudley Crafts Watson, of the Art Institute addressing the University Guild, made a stirring plea for support of the infant movement. President Walter Dill Scott of Northwestern University was another speaker, who voiced complete approval of the project.

Mrs. Charles H. Dennis told of the plans for future exhibits. Following the present one there will be one of etchings and engravings from members of the Chicago Society of Etchers. Then will come an exhibit of small paintings by artists of Chicago and vicinity.—H. H. SLAWSON.

tion with that study of the History of Fine Arts a scholarship was granted by the Carnegie Corporation of New York City. For several years he has been a member of the Salmagundi Club.

NATIONAL CALENDAR

BOSTON—Boston Art Club. October 13th to 30th, water colors; November 3rd to 27th, prints by American artists. Address, Harley Perkins, Boston Art Club, corner Dartmouth and Newbury Sts.

BROOKLYN—Brooklyn Society of Miniature Painters, ninth annual exhibition, Hotel Borsert, March 1st to 31st. Address, Mrs. Ida M. Wild, secretary, 82 Lafayette Ave.

BROOKLYN—Brooklyn Museum, Eastern Parkway. Opening of exhibition of the Société Anonyme on November 14th.

BROOKLYN—Pratt Institute. Exhibition of paintings by Clara Fairfield Perry, October 21st to November 12th.

BUFFALO—Buffalo Salon of Independent Artists, fourth annual exhibition, October 24th to November 14th. No jury, no prizes. Closing date for receiving November 22nd. Address Julia D. Pratt, treasurer, 94 Glenwood Ave.

CHICAGO—Exhibition of the Chicago Society of Etchers at the Art Institute, February 4th to March 8th. Last day for prints, January 1st. Address Mrs. Bertha E. Jacques, 4310 Greenwood Ave.

CINCINNATI—Cincinnati Museum, October, paintings by Everett Warner, Valentin and Raymond Zubiaurre. November, exhibitions by Teachers' Grand Central School of Art, members of the Duveneck Society, paintings by J. J. Enckling. December, prints. May, 1927, Thirty-fourth Annual Exhibition of American Art.

CLEVELAND—Cleveland Society of Artists, annual auction, November 29th. Restricted to club members. I. T. Frary, secretary.

DECATUR, ILL.—Decatur Art Institute, December—January. All-Indiana Society of Fine Arts. February, paintings, Henry S. Eddy, New Jersey. March, Rotary Exhibition of Women's Club of New York. April, Newhouse & Sons' Galleries, St. Louis.

DETROIT—Institute of Arts. Annual Exhibition by Michigan Artists, January. Address Secretary Scarab Club, Art Institute. Annual spring exhibition of American painting, March 15th to April 30th. Works invited.

LOS ANGELES—Eighth International Print Makers' Exhibition; etchings, engravings, block prints and lithographs. March 1st to 31st; last date for receiving prints February 7th; Howell C. Brown, secretary, Los Angeles Museum, Exposition Park.

LOUISVILLE—Address, Mrs. Charles W. Williams, Louisville Art Association.

NEW HAVEN, CONN.—Paint and Clay Club. Ninth exhibition of Little Pictures, Public Library, November 16th to December 5th. Entry cards must be in by October 30th. Address, Ethel Bennett Schiffer, secretary, 257 Elm St.

NEW YORK—Architectural League. Forty-second Annual Exhibition, February 21st to March 5th, Grand Central Palace. Exhibits received March 14th. Address Aymar Embury II, secretary, 215 W. 57th St.

NEW YORK—Allied Artists of America. Fourteenth Annual Exhibition, Fine Arts Building, 215 W. 57th St. Pictures received January 17, 1927. For members only. Address George Laurence Nelson, secretary, 15 W. 67th St.

NEW YORK—National Arts Club, November 3rd to 28th, twenty-first annual exhibition of books of the year; annual show by living American etchers, December 1st to 18th; annual display by painter and sculptor members, January 3rd to 29th. Address John Clyde Oswald, secretary, 15 Gramercy Park.

NEW YORK—Salmagundi Club. Annual exhibition of pencil drawings, etchings, black and white illustrations and sanguine sketches, November 5th to 20th; thumb box sketches, November 26th to December 19th; auction sale, January 21st to February 4th; oil, February 11th to March 4th; water color, March 12th to 30th; annual summer exhibition, May 8th to October 15th.

NEW YORK—St. Erik Society for advancement of Swedish Art, Music and Literature, 138 E. 149th St. Art exhibition of American artists of Swedish descent, December 1st to 12th.

PEORIA, ILL.—The Art Institute. October, exhibition of St. Louis artists. February, All-Indiana Art Society exhibit of oils.

PHILADELPHIA—Twenty-fourth Annual Philadelphia Water Color Exhibition of the Pennsylvania Academy of the Fine Arts, November 7th to December 12th. Twenty-fifth annual, Pennsylvania Society of Miniature Painters, work received October 25th. One hundred and twenty-second annual exhibition of the Pennsylvania Academy of the Fine Arts, January 30th to March 20th. Address John Andrew Myers, secretary.

PHILADELPHIA—The Art Club of Philadelphia, through October 31st, exhibition by George Gibbs, W. E. Baum and Antonio Martino. November 6th to 26th, exhibition by Pennsylvania Academy of Fine Arts. December 4th to January 2nd, thirty-third annual club exhibition of oil paintings. January 7th to 27th, exhibition by Arrah Lee Gaul Brennan. February, 1927, exhibition by ten Philadelphia women painters. March, exhibition by Burt V. Flannery and Robert Riggs. April, Art Club Painter Members' Exhibition. Address W. E. Hazzard, The Art Club of Philadelphia.

PROVIDENCE—Annual fall exhibition of contemporary American paintings, October 13th to November 9th, at Rhode Island School of Design. Address C. E. Rowe, Rhode Island School of Design.

SPRINGFIELD, MASS.—The Springfield Art League, eighth special exhibition of oil paintings at the City Library, State St., from November 6th to November 21st. Work received not later than October 30th. Address Walter H. Klar, secretary.

ST. LOUIS, MO.—Fourteenth annual show, St. Louis Artists' Guild, November 14th to January 10th. Open to artists within a radius of fifty miles. Work received until November 9th. Address Grace F. Gooding, secretary.

TOLEDO—Ninth annual exhibition, Toledo Federation of Art Societies, April. Restricted to Toledo artists.

STUDIO NOTES

Mrs. Elizabeth Tinker Elmore writes from Del Monte, California, that she has just finished a grand tour through the Canadian Rockies, the South Seas, the Fiji and Society Islands, New Zealand, Cape Town, South Africa, and a few other places. At the present time she is painting in Santa Barbara, California, from which point she will eventually return to New York and her old associations here.

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Early American Artists until November 1st.

Anderson Galleries, Park Avenue and 50th St.—Exhibition for landscape paintings, by Morris Davidson, beginning October 12th.

The Arden Studios, 509 Fifth Ave.—Exhibition of Mural Decoration, until November 15th.

Art Center, 65 E. 56th Street.—October 13 through October. Sixth Annual Exhibition.

Babcock Galleries, 19 E. 49th St.—Paintings by Max Vollberg of Western scenes, October 18th through October 30th.

Bonaventure Galleries, 586 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Exhibition of Modern Block Prints, by Japanese Artists, Print Gallery, October 10th to October 27th.

Butler Galleries, 116 E. 57th St.—Selection of old ship prints and a group of old samplers, until October 30th.

Century Association, 7 West 43d St.—Exhibition of paintings and sketches of Arizona, California and the East, by Charles Vezin through October.

Corona Mundi, 310 Riverside Drive.—Old masters of the Italian, Flemish and Dutch schools. (Corona Mundi.) Collection of Russian ikons of XVIII-XIXth century.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American artists.

Dudensing Galleries, 45 West 44th St.—Decorative Panels, by Alice Flint, until October 24th.

Durand-Ruel Galleries, 12 E. 57th St.—Exhibition of paintings and pastels by Mary Cassatt.

Ehrich Galleries, 38 E. 57th St.—Old masters; Mrs. Ehrich's decorative arts.

Ferargil Galleries, 37 E. 57th St.—Show of interior decoration through October.

Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters and tapestries.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Oct. 15th to 30th, Paintings of Orient, by Hovsep Pushman.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of water colors of English gardens and cottages, through October.

P. Jackson Higgs, 11 E. 54th St.—Chinese bronzes, pottery, sculpture and paintings.

Hispanic Society, 156th St., Broadway.—Exhibition of paintings of the provinces of Spain, by Sorolla.

Holt Gallery, 690 Lexington Ave.—Exhibition by American artists until November 1st.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Special exhibition of rare prints by Rembrandt through October.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary American etchers until November 6th.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 3-5 E. 54th St.—Exhibition of potteries of the Han, Wei and T'ang dynasties recently excavated in Southern China, until November 3rd.

Knoedler Galleries, 14 E. 57th St.—Landscapes by René Menard, October 18th until October 30th.

Kraushaar Galleries, 680 Fifth Ave.—October 18th until November 9th, paintings and water colors, by Mathieu Verdelhan.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckscher Bldg., 780 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—October 19th through November 8th, group of paintings of Maine coast, by Stanley Woodward.

Metropolitan Galleries, 578 Madison Ave.—American and English paintings through October.

H. Michalyan, Inc., 2 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of water colors by Alice Judson, and landscape paintings by John Carlson, wood block color prints by Gustav Baumann, October 25th until November 13th.

Montross Gallery, 26 E. 56th St.—Exhibition of pottery, by H. Varnum Poor, October 16th through October 30th.

New Gallery, 600 Madison Ave.—Exhibition of European and American moderns, October 25th until November 8th.

New York Public Library, Fifth Ave. & 42nd St.—Exhibition showing history of wood engravings to the present time.

Pratt Institute, 205 Ryerson St., Brooklyn.—Landscape and garden paintings, by Clara Fairfield Perry, October 21st to November 12th.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries—Paintings and water colors by James Floyd Clymer, October 25th until November 8th.

Reinhardt Galleries—Paintings by old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings through November.

School of Design and Liberal Arts, 212 W. 59th St.—Exhibition of paintings from Texas and the Gulf of Mexico by Irene Weir, through October.

Scott & Fowles, 650 Fifth Ave.—18th Century English paintings; modern drawings.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by old and modern European masters.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected paintings by American and foreign artists.

Waldorf Astoria Hotel, Fifth Ave. and 34th St.—Fifth annual exhibition of Art-in-Trades Club of New York until October 27th.

Weyhe Galleries, 794 Lexington Ave.—Prints drawings and water colors by modern artists October 18th until November 1st, paintings and drawings, by Rufino Damayo, Mexican Indian artist.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Avenue and 57th Street
October 25, 26—The Ly Hoi Sang collection of Chinese porcelains, lacquers, jades, ivories, rock crystals and textiles.

October 29, 30—The Joseph Dabissi collection of Italian and Spanish furniture, sculptured marble and wood figures, wrought iron decorations and Siensese palio banners.

ANDERSON GALLERIES
50th Street and Park Avenue
October 26, 27—Early American glass from the collection of Miss Mary I. Meacham. Early American furniture, pottery, old lustre ware, Currier & Ives prints, etc., from the collection of Mr. W. L. Culbertson and Mrs. J. C. Elliott.

October 28, 29, 30—The Pomposa collection of Spanish furniture and objects of art.

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October 28, 29, 30—Oriental rugs.

RAINS GALLERIES
3 East 53rd Street
October 27, evening—Oil paintings from the Old English Art Galleries of London; English, Dutch, French, Flemish and Italian masters; private collection of primitives.

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October 27, morning—Furniture, china, glass, bronzes, silver, etc., sold to close an estate and include the property of several private owners.

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